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THE
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THE
ELECTRA
OF
SOPHOCLES
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PREFACE

THIS abridgment follows the same lines as its predecessors in the same series. I have made it my aim to omit nothing which contributed directly to the elucidation of the play. In a very few cases I have made small alterations and additions with the view of making particular points clearer.

G. A. D.

September, 1908.

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INTRODUCTION

§ 1. THE story of Orestes the avenger was complete in every essential particular before it came to the earliest of those three Attic dramatists, each of whom has stamped it so strongly with the impress of his own mind.

In the *Iliad* there is no hint that the house of Pelops lay under a curse which entailed a series of crimes. The legend
in Homer. The sceptre made by Hephaestus for Zeus, and brought by Hermes to Pelops, is peacefully inherited by Atreus, Thyestes and Agamemnon. Yet the *Iliad* makes at least one contribution to the material which Aeschylus found ready to his hand. It is the figure of Agamemnon himself, with eyes and head like those of Zeus, in girth like Ares, in breast like Poseidon. This is the royal Agamemnon, ὁ παντόσεμπος, who lives in the Aeschylean drama, and whose image reappears in later poetry. For the rest, the *Iliad* gives us just one far-off glimpse of the king's home beyond the Aegean, where Orestes is a child in the fortress-palace at Mycenae, with three sisters, Chrysothemis, Laodicè, and Iphianassa, children of that Clytaemnestra to whom, in the opinion of her lord at Troy, the damsel Chryseis was 'in no wise inferior, in beauty or in stature, in wit or in skill.'

The *Odyssey* tells the story as follows. Agamemnon, before going to Troy, charged a certain minstrel (*daudós*) to watch over Clytaemnestra at Mycenae. The precaution implies a sense of possible danger, but not necessarily distrust of Clytaemnestra. Presently a tempter came to the lonely wife in the person of her husband's first-cousin, Aegisthus, son of Thyestes, who, while his kinsmen were fighting at Troy, dwelt 'at peace, in

the heart of Argos.' For some time Clytaemnestra 'refused the shameful deed; for she had a good understanding.' Meanwhile the gods themselves, by their messenger Hermes, warned Aegisthus against the course of crime upon which he was entering. But Hermes spoke in vain. Aegisthus removed the minstrel to a desert island, and there left him, a prey to dogs and birds. He then took the 'willing' Clytaemnestra to his home; while he sought to propitiate the gods by burnt-offerings on their altars, and by hanging up in their temples 'many gifts of embroidery and gold.'

Agamemnon, after a stormy voyage from Troy, landed on the coast of Argolis at a point not far from the dwelling of Aegisthus; who, apprised by a watcher, came in his chariot, and invited the king to a banquet; after which he slew him, 'as a man slays an ox at the manger.'

In this narrative (given by Menelaüs to Telemachus) Clytaemnestra is not even named; though Menelaüs had previously spoken of her 'guile' as aiding the crime. It is only in a part of the *Odyssey* which is of later origin than the 'Telemachy' in books i—iv,—viz., the *Nέκυια* in the eleventh book,—that Clytaemnestra appears as actively sharing in the horrors of the banquet, where she slays Cassandra with her own hand. And, even there, it is by the sword of Aegisthus alone that Agamemnon is slain.

The young Orestes fled, or was conveyed, to Athens. For seven years Aegisthus and Clytaemnestra reigned at Mycenae. In the eighth, Orestes returned, and slew Aegisthus. Clytaemnestra died at the same time, but how, we are not told; and Orestes 'made a funeral feast,' for both of them, 'to the Argives.'

Two points distinguish this Homeric legend from later versions. First, Aegisthus is the principal criminal¹. Clytaem-

¹ The *conception* of the murder (no less than the execution) is always attributed to him in the *Odyssey* (3. 194 Αἴγισθος ἐμῆσατο: 4. 529 Δῆγ. δολίην ἐφράσσατο τέχνην: 11. 409 Αἴγ. τεῦξας θάνατόν τε μόρον τέ).

nestra's part is altogether subordinate to that of her paramour. Secondly, the vengeance of Orestes is regarded as a simple act of retributive justice. It is not said that he slew his mother; the conjecture is left open that she may have died by her own hand. Nothing comes into the Epic view which can throw a shadow upon the merit of the avenger.

§ 2. In the interval between the *Odyssey* and the Lyric Cyclic epics.¹ age, legends connected with the house of Pelops were further developed in some of the Cyclic epics¹. The *Cypria*, ascribed to Stasinos of Cyprus (*circ. 776 B.C.*), related the immolation of Iphigeneia at Aulis,—a story unknown to Homer,—and distinguished her from the Iphianassa of the *Iliad* (9. 145). A new source of poetical interest was thus created, since it could now be asked (as Pindar asks²) how far Clytaemnestra was actuated by resentment for the sacrifice of her daughter. In another epic, the *Nostoi* (by Agias of Troezen, *circ. 750 B.C.*), Clytaemnestra aided Aegisthus in the murder, though probably in a subordinate capacity. Further, Pylades was associated with Orestes. And the name of Pylades at once points to Delphi,—the agency by which the primitive legend of Orestes was ultimately transformed.

§ 3. The influence of the Delphic priesthood rose and spread with the power of the Dorians. It did so, not merely because that power was an apt instrument for its propagation, but also because in Hellas at large the time was favourable. The religion of

¹ The Epic Cycle ('Ἐπικὸς κύκλος') was a body of epic poems by various hands, arranged in the chronological order of the subjects, so as to form a continuous history of the mythical world. One part of this Cycle consisted of poems concerning the Trojan war. A grammarian named Proclus (*circ. 140 A.D.?*), in his *Χρηστομάθεια*, or 'Manual of Literature,' gave short prose summaries of the poems in the Trojan part of the Cycle. The Manual itself is lost, but fragments have been preserved by the patriarch Photius (9th century) in his *Bibliotheca*.

² *Pyth.* 11. 22. See below, § 5.

Apollo, as his Pythian interpreters set it forth, was suited to an age which had begun to reflect, but which retained a vivid faith in the older mythology. Here we are concerned with only one aspect of the Apolline cult, that which relates to blood-guiltiness. The Homeric man who has killed another may either pay a fine to the kinsfolk, or go into exile; but in Homer there is no idea that he can be purified by a ritual. In other words, there is the notion of a debt in this respect, but hardly of a sin; of quittance, but not of absolution. It was a somewhat later stage when men began more distinctly to recognise that in cases of homicide there are kinds and degrees of moral guilt which cannot be expressed in the terms of human debtor and creditor. Clearly a man ought to do what the gods command. But what if a god tells a man to do something which most men think wrong? If the man obeys, and if his conduct is to be judged aright, the tribunal, like the instigation, must be divine. Nor is this so only when the opinion offended is that of men. A god may command a mortal to do an act by which some other god, or supernatural being, will be incensed. Suppose, for instance, that a man receives a divine mandate to slay a guilty kinsman; if he obeys, nothing can save him from angering the Erinyes, who resent every injury to kinsfolk.

For questions such as these the Pythian creed provided an answer, or at least a mystic compromise.
Purification from blood-guilt. Apollo, the god of light, is the all-seeing arbiter of purity. A man who commits homicide displeases Apollo, who abhors every stain of blood. But Apollo can estimate the degree of guilt. And he has empowered his servants to administer rites by which, under certain conditions, a defiled person may be freed from the stain. In later days the critics of Apollo could object that he had encouraged crime by thus far alleviating its consequences. But in the age when the doctrine was first put forth, it must have been, on the whole, beneficent. It tempered the fear of capricious or vindictive deities by trust in a god who, as his priests taught,

never swerved from equity, and who was always capable of clemency. At the same time it laid the unabsolved offender under a ban worse than mere outlawry, for it cut him off from the worship of the temple and of the hearth, and, indeed, from all intercourse with god-fearing men. It made his hope depend on submission to a religion representing the highest spiritual influence which ever became widely operative among the people of pagan Hellas.

The ritual of Apollo the Purifier had already a place in the Cyclic epic called the *Aethiopis*, said to have been composed by Arctinus of Miletus, about 776 B.C. More than a century elapsed after that date before Lyric poetry was matured ; and meanwhile the worship of the Pythian Apollo, with its ritual of purification from blood, was diffused throughout the Greek world. It was to be expected, therefore, that, when the story of Orestes began to receive lyric treatment, the influence of Delphi should be apparent. If, in avenging his father, Orestes killed Clytaemnestra as well as Aegisthus, the Pythian priesthood had a text than which they could desire none more impressive. For, according to the immemorial and general belief of Hellenes, Orestes did well to avenge Agamemnon. If, however, he slew his mother, the Erinyes were necessarily called into activity. Who, then, was to vindicate the avenger ? Who was to assert, even against the Erinyes, that his deed was righteous ? Who but Apollo, the supreme judge of purity ? And then it was only another step to represent Apollo himself as having prescribed the vengeance.

§ 4. Stesichorus, of Himera in Sicily, flourished towards the close of the seventh, and in the earlier part of the *Oresteia* of the sixth, century B.C. The Choral Lyric, which Alcman had already cultivated under the Dorian inspirations of Sparta, received a new development from Stesichorus. He applied it to those heroic legends which had hitherto been the peculiar domain of Epos. One of his most celebrated poems was that in which he told the story of

Orestes ('*Opéreia*). It was of large compass, being divided into at least two books or cantos. The direct sources of information concerning it are meagre, consisting only of a few small fragments (less than twelve lines altogether), gleaned from the passing allusions of later writers. But archaeology comes to the aid of literature. The supplementary evidence of Greek art makes it possible to reconstruct, if not with certainty, at least with high probability, a partial outline of the once famous poem. This has been done by Carl Robert, in an essay on 'The death of Aegisthus,'—one of the series of essays, entitled *Bild und Lied*, in which he brings archaeological illustration to bear upon the heroic myths¹.

A combination of literary with artistic evidence leads to the hypothesis that the *Oresteia* of Stesichorus was planned somewhat as follows. Clytaemnestra slew her husband by striking him on the head with an axe. The nurse Laodameia saved the young Orestes, and entrusted him to his father's faithful herald Talthybius, who carried him away,—probably to Phocis. After some years, Clytaemnestra has the alarming dream, and sends Electra (accompanied by the nurse) with gifts to Agamemnon's tomb. Orestes arrives there with Talthybius, and is recognised by his sister. He then enters the house, while Talthybius keeps watch near the doors². Clytaemnestra, hearing the shriek of the dying Aegisthus, rushes to his aid with an axe; a cry from Electra warns Orestes of the peril; but Talthybius has already seized Clytaemnestra; who is presently slain by her son. The Erinyes then appear to Orestes, who defends himself with the bow and arrows given by Apollo³.

¹ *Bild und Lied: Archaeologische Beiträge zur Geschichte der griechischen Heldenage* (Berlin, 1881). The fifth essay is 'Der Tod des Aegisthos,' pp. 149—191.

² As the Paedagogus does in Sophocles (*El.* 1331 f.).

³ There is no clue to the manner in which Stesichorus managed the sequel. He may have followed the local Peloponnesian legend, which assigned a refuge to Orestes at the Arcadian town of Orestheion (Thuc. 5. 64) in Parrhasia, the primitive home of the Orestes-myth. Robert (*Bild und Lied*, p. 181, n. 30) finds a possible trace of this in Eur. *Or.* 1643 ff.

It would appear that Aeschylus followed the general outlines of Stesichorus pretty closely; while Sophocles, who did not do so, has retained at least one Stesichorean trait, the part of the old man.

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Aeschylus did not need him, since *his Clytaemnestra* herself sent Orestes to Strophius; on the other hand, he retains the part of the nurse, which for Sophocles was superfluous. That fragment of the Stesichorean poem which describes Clytaemnestra's dream proves that Stesichorus conceived her in a manner which was much nearer to the Aeschylean than to the Homeric. And this change—whether first made by him or not—was connected with another of still larger scope. Stesichorus related in the *Oresteia* that Tyndareus had incurred the anger of Aphrodité, who doomed his daughters, Helen and Clytaemnestra, to evil careers¹. Here is the tendency—wholly absent from the *Iliad*—to bring crimes into the house of Pelops. The Dorian conquerors of Peloponnesus envied the renown which the old local lore, worked up by Ionian art in the *Iliad*, had shed around their Achaean predecessors, the ancient masters of Mycenae and Sparta. Under Dorian influences, the story of the Pelopidae was interwoven with those dark threads which appear in Attic Tragedy, while brighter traits were given to the legends of Heracles and the Heracleidae.

§ 5. Between Stesichorus and Aeschylus, the only poet who illustrates the story of Orestes is Pindar.

Pindar. In the eleventh Pythian ode (478 b.c.), he describes a victory in the Pythian games as won ‘in the rich corn-lands of Pylades, host of Laconian Orestes; whom, when his sire was murdered, the nurse Arsinoë rescued from the violent hands of Clytaemnestra and from her deadly guile.’ That ‘pitiless woman’ slew Agamemnon and Cassandra. What, asks Pindar, was her motive? Was it ‘the slaying of Iphigeneia

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at the Euripus'? Or was it an adulterous passion? 'Meanwhile, Orestes, a young child, became the guest of the aged Strophius, who dwelt at the foot of Parnassus. But in time, with the help of Ares, he slew his mother, and laid Aegisthus in blood'¹.

Three points in this sketch are noteworthy. (1) Pindar makes Orestes 'a Laconian'; following the tradition, adopted also by Stesichorus and Simonides that Amyclae in Lacedaemon was the place where Agamemnon was slain. (2) The house of Strophius, 'at the foot of Parnassus,' is the refuge of Orestes; and Pylades is his friend. Probably the *Nostoi* (*circ. 750 B.C.*), in which Pylades figured, gave this account; but Pindar is the earliest extant source of it. (3) Clytaemnestra, not Aegisthus, is in the foreground; and the speculation as to her *motive* reminds us that the myth had now grown into a shape which was ready for dramatic handling. Twenty years after this ode was written, Aeschylus produced his *Oresteia*.

§ 6. A poet imbued with the ideas of Aeschylus could never have accepted the view presented in the *Aeschylus. Odyssey*; that the vengeance of Orestes was a simply righteous retribution, by which the troubles of the house were closed. To the mind of Aeschylus the version which Stesichorus had followed would naturally commend itself: Orestes, the slayer of a mother, could be saved from the Erinyes only by divine aid. And the trilogy, the distinctively Aeschylean form of work, was a framework perfectly suited to such a conception. Clytaemnestra's crime is the subject of the *Agamemnon*; the vengeance of Orestes fills the *Choephoroi*; and the judgment upon him is given in the *Eumenides*.

The *Agamemnon* is pervaded from first to last by the thought of the hereditary curse upon the house: Clytaemnestra, indeed, identifies herself with this 'ancient, bitter Alastor'; and the Argive Elders recognise that this dread

¹ Pind. *Pyth.* II. 15—37.

power, though it does not excuse her, has presumably helped her. She is the principal agent in the crime. Her dominant motive is not love of her paramour, but hatred of the husband who slew Iphigeneia. Aegisthus is a dastard, ‘the wolf mated with the lioness’; at the close he blusters, and threatens the Elders, while the strong woman treats them with a cold scorn. The shadow of the vengeance is cast before. Cassandra predicts the return of the exiled heir; ‘for the gods have sworn a great oath.’ And the Chorus reply to the menaces of Aegisthus by reminding him that Orestes lives.

The *Choephoroi* begins with a scene at Agamemnon’s grave, near the palace. Orestes, who has just arrived from Phocis, enters with Pylades, and lays a lock of his own hair on the tomb. A train of women, dressed in mourning, approaches. These are fifteen Trojan captives, now domestics of the palace, who form the Chorus. They escort Electra. Orestes thinks that he recognises his sister, and draws aside, with Pylades, to observe the procession.

The Chorus chant the parodos, and we learn that they have come with libations to the tomb. ‘The impious woman’ has been alarmed by a dream; and the sooth-sayers declare that the dead king is wroth. But such offerings, the Chorus add, cannot atone for her deed.

Electra asks the Chorus what prayer she is to utter in pouring the libations. Can she ask the dead to receive these gifts from the murderer? Or shall she present them in silence? Guided by the counsel of her attendants, she prays to Hermes, and to her father’s spirit,—with a special petition that Orestes may return.

In pouring the drink-offerings on the tomb, she finds the lock of hair, and turns in excitement to the Chorus. It resembles her own, and she surmises that it is the hair of Orestes,—not brought by him, of course, but sent. Presently she notices footmarks, which have a resemblance to her own.

Orestes now steps forward, and, after a short dialogue, reveals himself. She at first fears an imposture, but is afterwards convinced.

Orestes then declares the oracle of Apollo, commanding him, under terrible penalties, to avenge his father.

Then comes one of the most characteristic and magnificent passages of the play,—a prolonged lyric chant or dirge (*kommos*), in which the Chorus, Orestes, and Electra take part by turns. It is a solemn litany, addressed to the divine powers who are to aid the vengeance, and to the spirit of the dead.

Then Orestes asks why his mother had sent gifts to the tomb? She dreamed—the Chorus reply—that she gave birth to a serpent, and was suckling it, when it drew blood from her breast. Orestes accepts the omen: the part of the serpent shall be his own.

He announces his plan. Electra is to enter the house. He and Pylades will arrive at the outer gate, wearing the garb of travellers, and imitating the Phocian accent. Electra now goes within, while Orestes and Pylades withdraw to prepare for their enterprise.

The Chorus, left alone, comment on the power of passion over women.

Orestes and Pylades are courteously received by Clytaemnestra. He describes himself as a Phocian from Daulis. With his companion, he was on his way to Argos, when a Phocian named Strophius—a stranger—asked him to carry the news that Orestes was dead, in case the youth's friends should wish to fetch the ashes home.—Clytaemnestra speaks, or rather declaims, as the afflicted mother, and then has the two visitors ushered into the guest chambers, saying that she will break the sad news to 'the master of the house.'

A short choral ode follows.

An old slave-woman, who had been the nurse of Orestes, then comes forth, having been sent by Clytaemnestra to summon Aegisthus. She mourns for Orestes,—recalling, with

quaint pathos, all the trouble that the child had given her.—It seems that the queen has ordered Aegisthus to come *with armed attendants*. The Chorus prevail on the nurse not to give this part of the message, but to summon Aegisthus alone.

In the second stasimon the Chorus invoke Zeus, Apollo and Hermes. Next they apostrophise Orestes as though he were present.

Aegisthus enters. The report that Orestes is dead seems to him doubtful. Women are credulous. He must see the messenger, who will not impose on *him*. And so he enters the house.

A moment of suspense is marked by the short third stasimon.

The shriek of the dying Aegisthus is heard within. A slave runs out, crying that his master is slain, and summons Clytaemnestra. She knows that she is lost; but her spirit never quails; she calls for a battle-axe. But, before she can obtain a weapon, Orestes comes forth:—"Tis for thee that I am looking; with *him*, 'tis well enough.' She appeals to her son by the breasts that suckled him. For one instant he falters, and asks Pylades what to do. Pylades (who speaks only here) briefly reminds him of Apollo's command. Orestes wavers no more. In vain Clytaemnestra pleads. He drives her into the house, to slay her where Aegisthus fell.

The Chorus exult in the retribution and the deliverance.

Then the spectators are shown the corpses of Clytaemnestra and Aegisthus, with Orestes standing beside them. He is prepared to seek the protection of Apollo. He denounces the crime of the murderers who have been slain, and displays the robe which Clytaemnestra cast over Agamemnon, 'like a net,' when she slew him in the bath. But, as he proceeds, a strange vehemence and a strange anguish begin to trouble his speech. He is going mad, and in terrible words he says that he knows it. Now he cries out that he sees forms clad in dusky robes, with snaky locks,—the avengers of his mother. 'Ye cannot see them,' he exclaims to the Chorus, 'but I see

them...They drive me forth':—and so he rushes from the scene. The Chorus pray that Apollo may protect him.

§ 7. The leading characteristic of the *Choephoroi* is the tremendous importance of those invisible and ^{Supernatural} _{agency.} supernatural allies who assist the vengeance.

Zeus, Apollo, Hermes, Hades, the spirit of Agamemnon, are felt throughout as if they were present with the human agents. This is the significance of the prolonged scene at the tomb, which forms more than one half of the play. It is not properly a suspension of action, but rather a dramatic prelude, emphasising the greatness of the issues involved in the action to come. It brings out the heinousness of the crime which calls for retribution, the appalling nature of the divine mandate to Orestes, and the supreme need of arousing and marshalling those superhuman forces which alone can secure the victory. The human strategy, as subsequently developed, is not especially skilful. The story told to Clytaemnestra by the pretended Phocian, who mentions the death of Orestes as a bare fact casually learned from a stranger, was not well fitted to find ready credence with the astute woman whose fears had just been quickened, as the conspirators knew, by a warning dream,—even if they assumed that she had missed the meaning which her dream at once conveyed to Orestes. And that Clytaemnestra did, in fact, suspect the 'Phocian's' story appears from her wish that Aegisthus should bring his body-guards. But then again the old nurse of Orestes was hardly the safest person to whom a message of such critical moment could be entrusted. The gods indeed justify the maxim of Pylades; they are the worst enemies of the guilty.

From the moment when the two 'Phocians' enter the house, the swiftness of the concentrated action ^{Clytaem-} _{nestra.} is unchecked, save by that brief pause in which the tragic interest culminates,—the dialogue between Clytaemnestra and her son. She holds the same place in the retribution which she held in the crime. Her

death is the climax ; it is by her Erinyes that Orestes is driven forth to seek refuge with Apollo. The fate of Aegisthus is a subordinate incident. Though Clytaemnestra's longest speech is limited to twelve lines, and her whole part to forty-six, Aeschylus has been marvellously successful in continuing that sense of horror, hard to describe or to define, which she produces in the *Agamemnon*.

The attitude of the Aeschylean Orestes is illustrated by
Orestes. the nature of the command which he obeys.

In the play of Sophocles the oracle briefly directs that he shall take the just vengeance without the aid of an armed force. But in the *Choephoroi* he speaks of reiterated admonitions from the god, full of explicit threats as to the penalties which await him if he *refuses* to act. Spectral terrors shall haunt him in the night ; leprous ulcers shall rise upon his flesh ; his whole body shall be shrivelled and blasted with torturing disease ; he shall be an outcast, under a ban cutting him off from human fellowship and from the altars of the gods. Oracles of such a tenor plainly intimate that the task prescribed was one from which even a brave man might recoil. Apollo's purpose is to make Orestes feel that disobedience is the greater of two evils. It is dreadful to shed a mother's blood, but worse to leave a father unavenged. In the *Choephoroi* Orestes is indeed resolute ; not, however, because the duty before him is simple, but because the god's messages have braced him to perform it. Once—at the moment when a mother's claim to pity is presented in the most pathetic form—he does hesitate ;—Πυλάδη, τί δράσω ; μητέρ' αἰδεσθῶ κτανεῖν ; But Pylades reminds him of the god's word. It will presently be seen how marked is the contrast here between Aeschylus and Sophocles.

The Electra of Aeschylus appears to have no sister living.

Electra. She performs the errand which Sophocles assigns
to Chrysothemis, by carrying her mother's gifts
to the tomb ; she could not refuse, for she is virtually a slave.

Turning to the real slaves, her companions, she appeals to the common hatred which unites them, and asks what prayer she is to make. The Sophoclean Electra would hardly have sought advice on that point; yet the question is in place here, since her action, if contrary to the queen's orders, might compromise her unhappy escort. The heroic fortitude and bold initiative of the Sophoclean Electra are qualities which Aeschylus, with his different plan, has not desired to portray; but he has done full justice to her steadfast and affectionate loyalty. And with regard to the actual mechanism of the plot, she is, in one sense, even more important with Aeschylus than with Sophocles. It rests with her alone to decide whether the young stranger is her brother, and, if she is convinced, to aid his plan within the house. The latter service is assigned by Sophocles to the old man, who could also have established the identity of Orestes, if there had been need. When the 'recognition' has been effected, and the prayers at the tomb are over, the Aeschylean Electra can be dismissed from the scene.

The part of Aegisthus is notably brief, even allowing for the indifference with which his fate is treated.

Minor persons. He merely passes across the scene; fourteen verses are all that he has to speak. The part of the Nurse is a masterpiece in its kind. And we note the happy inspiration by which Pylades is made to break silence once—at the supreme moment—as the voice of Apollo.

Nearly a third of the play is lyric. The Chorus have their share in the action; at the outset they are the counsellors of Electra; they persuade the Nurse to help the plan; and they send Aegisthus forward to his doom. But their function is, above all, to interpret the sense of reliance upon divine aid. 'Justice may delay, but it will come,' is the burden of the choral song; 'the sinner shall suffer' ($\deltaράσαντι παθεῖν$); 'even now; Destiny is preparing the sword.' And when, at the close, a dark cloud gathers over Orestes, it is with unwavering faith that the Chorus command

him to Apollo, though no human eye can pierce the gloom which rests upon the future.

§ 8. Sophocles reverts to the epic view that the deed of Orestes is simply laudable, and therefore final.

The Electra of Sophocles. It suited this aim to concentrate the sympathies of the spectators against Clytaemnestra as well as Aegisthus. And nothing could be more effective for that purpose than to show how their long oppression had failed to break down the heroic constancy of Electra.

We will now trace the plot of Sophocles.

The scene is laid before the palace of the Pelopidae at Mycenae. Three persons enter,—on the left

*Analysis of the play.
I. Prologue : x—120.* of the spectator, for they are travellers from a distant place. These are, Orestes, who is about twenty years of age ; his Phocian friend Pylades (son of Strophius, king of Crisa near Delphi—from whose home they come) ; and an old man, a faithful retainer of Agamemnon, who had been the paedagogus of Orestes, and had secretly carried him, as a child, away from Mycenae to Crisa, at the time when Agamemnon was slain.

The old man points out to Orestes the chief features in the landscape before them, and then exhorts the two youths to concert their plan of action without delay ; already it is the hour of dawn, and the morning-song of the birds is beginning.

Orestes, in reply, states the purport of the oracle given to him at Delphi. Apollo commanded him to ‘snatch his righteous vengeance by stealth,’ without the aid of an armed force. He then sets forth his plan. The old man is to enter the palace in the guise of a messenger sent by Phanoteus, a Phocian prince friendly to Clytaemnestra and Aegisthus. He is to announce that Orestes has been killed in a chariot-race at the Pythian games. Meanwhile Orestes and Pylades will make offerings at the tomb of Agamemnon near the palace. They will then present themselves in the house, bearing a funeral urn. They, like the old man, will pretend

to be Phocians, who have brought the ashes of Orestes to Mycenae.

A female voice of lament is now heard in the house (v. 77). Orestes asks if it can be Electra's, and proposes to wait and listen; but the old man dissuades him. All three now leave the scene (v. 85).

Electra comes out of the house; she is alone, for the Chorus have not yet appeared. Greeting the
(θρῆνος ἀπὸ σκηνῆς : 86—120.)
 ‘pure sunlight and the air,’ to which her sorrow has so often been uttered at dawn, she speaks of the grief which ceases not, day or night, for her father, whom the wicked pair struck down, ‘as woodmen fell an oak.’ She invokes the Powers of the nether world to avenge him,—and to send her brother; for her own strength is well-nigh spent.

The Chorus, composed of fifteen Mycenaean women, had entered as Electra's lament was closing. They
Parodos : 121—250.
 sympathise with her; and they do not conceal their abhorrence of the deed which she mourns. But they remind her that grief cannot restore the dead to life: they urge her to be calm, trusting in the gods, and hoping for the return of Orestes. She must not aggravate her lot by waging a fruitless strife with the rulers.

Electra replies that to abandon her grief would be disloyalty. If her father is not to be avenged, there will be an end to reverence for gods or men.

The Chorus say that they spoke only for her good; she knows best, and she shall be their guide. Electra then
II. First episode : 251—471.
 justifies her conduct by describing what she has to see and suffer daily in the house;—Aegisthus in her father's place; her mother living with Aegisthus, and keeping the death-day of Agamemnon as a festival. Hardship and insult are her own portion continually. The Chorus cautiously inquire if Aegisthus is at home; and, on learning that he is absent in the country, ask Electra whether she

thinks that Orestes will return. ‘He promises,’ she answers, ‘but does not keep his promise.’ ‘Courage,’ they reply: ‘he is too noble to fail his friends.’

At this moment Chrysothemis approaches, bearing funeral offerings. She begins by sharply chiding her sister for this ‘vain indulgence of idle wrath,—in public, too, at the palace-gates. But she admits that she herself feels anger against the tyrants; were she strong enough, she would let them know it. Electra has right upon her side: only, if one is to live in freedom, one must yield to the stronger.

Electra tells her that the choice is between loyalty to the dead and worldly prudence. ‘Canst thou, the daughter of Agamemnon, wish to be only the daughter of Clytaemnestra?’ The Chorus timidly deprecate a quarrel. Chrysothemis says that she is used to Electra’s vehemence. She would not have spoken, but that she had to convey a warning. As soon as Aegisthus returns, Electra is to be imprisoned in a dungeon, at a distance from Mycenae—unless she becomes more docile. Electra declares that she would welcome such a doom;—‘that I may escape,’ she says, ‘far from *you*,’—thus identifying her sister with the oppressors.

Chrysothemis, finding her counsels repelled, is about to proceed on her errand, when Electra asks her whither she is taking those offerings. ‘Our mother sends me,’ is the answer, ‘with libations to our father’s grave.’ It then appears that Clytaemnestra has been terrified by a dream. Agamemnon returned to life; he planted his sceptre at the hearth; a branch blossomed from it, and overshadowed the land.

Electra feels a sudden joy. This dream, she believes, has been sent by the gods below, and by the spirit of the dead. ‘Dear sister,’ she cries, ‘cast those impious offerings away; take, instead of them, such gifts as *we* can give,—and pray at the tomb that our father’s spirit may come to help us, and that Orestes may live to conquer.’

Chrysothemis is touched and subdued. She agrees to do

as her sister bids ; only Electra and the Chorus must keep the secret ; she dreads her mother's anger.

The Chorus, encouraged by Clytaemnestra's dream, predict the vengeance. Agamemnon's spirit is not forgetful. The Eriny, now lurking in ambush, will come. The curse upon the house of Pelops claims yet more victims.

Clytaemnestra enters, followed by a handmaid bearing offerings of various fruits for Apollo Lykeios, whose altar stands in front of the house. 'At large once more, it seems !' is her greeting to Electra ;—'since Aegisthus is not here to restrain thee.' She defends her murder of Agamemnon. 'Justice slew him, and not I alone.' Had he not slain her daughter, Iphigeneia, in the cause of his brother Menelaüs ?

Electra replies that her father acted therein under constraint from the goddess Artemis ; but that, even if he had been a free agent, Clytaemnestra's plea would not avail. Then, passing from argument to reproach and defiance, Electra avows her wish that Orestes might come as an avenger ; though she also shows the anguish which she feels at the attitude towards a mother which is forced upon her.

An angry dialogue ends by Clytaemnestra enjoining silence, in order that she may make her offerings to Apollo. She prays that the god will rule the issues of the vision for her good, and for the discomfiture of her foes. Other wishes, too, she has, but will not utter them ; the god can divine them...

Here the Paedagogus enters, disguised as a Phocian messenger from Phanoteus. He relates how the young Orestes, after wonderful feats at the Pythian games, was killed in the chariot-race.

Other Phocians are on their way to Mycenae with his ashes.

Clytaemnestra hears the news with feelings in which joy is crossed by at least a touch of natural grief ; but the joy quickly prevails, and she openly recognises that the news is good. At

First stasi-
mon : 472—515.

III. Second
episode : 516—
1057. (1) 1st
scene : 516—
659.

last she will be safe from Orestes—and from Electra, who has been even a worse foe.

Electra invokes Nemesis to avenge her brother; while Clytaemnestra cruelly taunts her, and then conducts the Phocian messenger into the house.

Left alone with the Chorus, Electra gives free vent to her anguish and despair. She will enter that house no more, but cast herself down at the gates, and await death—which cannot come too soon.

In the lyric dialogue which follows, the women of Mycenae gently endeavour to suggest comfort. Was not the seer Amphiaraüs betrayed to death by a false wife? And is not his spirit now great beneath the earth? Alas, Electra answers, there was a son to avenge him, and to slay the murderer; but Agamemnon can have no such avenger. Orestes has perished, in a foreign land, without receiving the last offices of sisterly love.

Chrysothemis enters hurriedly, in a flutter of joyful excitement. On reaching the tomb, with her sister's gifts and her own, she found that unknown hands had just been honouring it. Libations of milk had been poured there; the mound was wreathed with flowers; and on the edge of it lay a lock of hair. These gifts can be from no one but Orestes!

With pitying sorrow, Electra breaks to her the news which has come from Phocis. Probably the gifts at the tomb were brought by some one in memory of the dead youth. And now, as the delusive hope vanishes from her sister's mind, Electra seeks to replace it by a heroic resolve. Will Chrysothemis aid her in the purpose which she has formed—to slay the two murderers with her own hand? Electra reminds her of the joyless lot which otherwise awaits both Chrysothemis and herself; and pictures the noble renown which such a deed would achieve.

To Chrysothemis this is sheer madness. She foresees only certain failure and a terrible death. In vain she seeks to

dissuade Electra, who declares that she will make the attempt unaided. With a parting word of compassionate warning, Chrysothemis enters the house. Electra remains outside.

The Chorus lament the weaker sister's failure in that natural piety which the very birds of the air teach us. A sorrowful message for Agamemnon in the shades will be this quarrel between his daughters. How noble is Electra,—all alone, yet unshaken, in her loyalty! May she yet win the reward which she has deserved!

Orestes enters, with Pylades, followed by two attendants, one of whom carries the funeral urn (v. 1123). He asks for the house of Aegisthus, and, on learning that he has reached it, requests that their arrival may be announced. The Chorus suggest that Electra should do this. A dialogue ensues between Electra and the disguised Orestes. She learns that the strangers come from Strophius, king of Crisa, with her brother's ashes; and she is allowed to take the urn into her hands. She then utters a most touching lament, recalling the memories of her brother's childhood,—the close affection which bound them to each other,—her care for him, and her bright hopes, which have thus ended. ‘Therefore take me to this thy home, me, who am as nothing, to thy nothingness... When thou wast on earth, we shared alike; and now I fain would die, that I may not be parted from thee in the grave.’

The disguised Orestes finds it hard to restrain himself. In the dialogue which follows, he gradually prepares her mind for the discovery,—leading her through surprise, conjecture, and hope, to conviction. The scene is one of exquisite art and beauty (vv. 1176—1226).

In lyrics, Electra now utters her joy,—which reaches the height, when Orestes tells her that he has been sent by Apollo. He endeavours to check her transports (though he is loth to do so), lest she should be overheard.

**Second
stasimon :**
1098—1097.

**IV. Third
episode :**
1098—1383.
(1) **The recog-
nition :** 1098—
1287.

μέλος ἀπὸ
σκηνῆς : 1232—

1287.

The plan of action: 1288—1383.

At length he succeeds in recalling her to their scheme of action, and warns her against allowing Clytaemnestra to perceive her happiness. She promises obedience in all things. The old Paedagogus now comes out, and scolds them both for their imprudence. When Electra learns that the faithful servant is before her, she greets him warmly, as the preserver of their house. Then, by his advice, Orestes and Pylades enter the palace, after saluting the ancestral gods in the porch ; and the old man follows them. Electra addresses a brief prayer to Apollo Lykeios, and then she also enters.

The Chorus, now alone, sing a short ode. The Erinyes have passed beneath the roof ; the Avenger is being led by Hermes, in secrecy, to his goal.

Third stasimon : 1384—1397. Electra rushes forth to tell the Chorus that

V. Exodus : 1398—1410. Orestes and Pylades are about to do the deed.

Kommos : 1398—1441. Clytaennestra is dressing the funeral urn for burial, while the two youths stand beside her. In another moment her dying shrieks are heard. Orestes, with Pylades, then comes out ; and, in answer to his sister's question, says : '*All is well in the house, if Apollo's oracle spake well.*'

Aegisthus is seen approaching, and the youths quickly re-enter the house. He is exultant, for he has heard the report that Orestes is dead. Electra confirms it, adding that the body has been brought to Mycenae ; Aegisthus can satisfy his own eyes. The tyrant orders the palace-doors to be thrown wide, in order that his subjects may see the corpse, and know that all hope from that quarter is over.

The doors are opened ; a corpse, hidden by a veil, lies on a bier ; close to it stand the two Phocians who are supposed to have brought it. Aegisthus lifts the veil—and sees the dead Clytaennestra. He knows that he is doomed, and that Orestes stands before him. Nor is he suffered to plead at length : though some bitter words pass his lips, before Orestes drives him in, to slay him in the hall where Agamemnon was slain.

The Chorus rejoice that the house of Atreus has at last found peace.

§ 9. When this play is compared with the *Choephoroi*, the first difference which appears is broader than any that could arise from divergent views of the particular story. It concerns the whole stamp of the drama, and illustrates the difference, in bent of genius, between the two poets. Aeschylus exhibits in grand outline the working of an eternal law, full of mystery and terror. Justice, Destiny, the Erinys, are the paramount agencies. The human agents are drawn, indeed, with a master's hand, but by a few powerful strokes rather than with subtle touches or fine shading. Nor is much care shown for probability in minor details of the plot. With Sophocles the interest depends primarily on the portraiture of human character. The opportunities for this are contrived by a series of ingenious situations, fruitful in contrasts and dramatic effects. We have seen that the Greek art of the sixth century B.C. knew a version of this legend in which Talthybius, the herald of Agamemnon, saved the young Orestes from murder,—receiving him, doubtless, from the hands of the nurse—and in due time conducted the heir home again; a version which Stesichorus had probably popularised. It suited Aeschylus to leave out Talthybius, while keeping the part of the nurse. Sophocles revives the old herald in the person of the trusty Paedagogus, who received the child, not from a nurse, but from Electra herself, and carried him to Crisa. This change is a source of large advantage to the plot. It is a weak point in the *Choephoroi* that the story told by Orestes was not likely to impose upon Clytaemnestra, and does not, in fact, disarm her suspicion. The Sophoclean stratagem is of a different order. When the old man, as an envoy from Phanoteus, gives Clytaemnestra his circumstantial account of her son's death, he plays his part to perfection. He evinces some natural feeling for the tragic death of a brilliant youth, but at the same time

General comparison with the *Choephoroi*.

shows that he is disappointed when the queen hesitates whether to rejoice or to mourn. ‘Then it seems that I have come in vain,’ he says, half aggrieved; and she hastens to re-assure him. A little later the two ‘Phocians’ arrive with the urn, as envoys from Strophius, the old ally of Agamemnon. This device of two independent missions, each from an appropriate quarter, was really fitted to win belief. It also provides a keen interest for the spectator, who is in the secret. The Aeschylean Electra is from the outset the accomplice of the avengers. But here she is herself deceived by them. And from the belief that her brother is dead springs the resolve which shows her spirit at the highest—to execute the vengeance without aid. In the *Choephoroi*, again, Electra is still trembling between hope and doubt, when Orestes steps forward, and almost at once reveals himself. Here, she is convinced that his ashes are in the urn which the young Phocian permits her to handle; the irresistible pathos of her lament over it compels him to shorten her probation; and then comes the dialogue, so characteristic of Sophocles, which gently leads up to the recognition.

Like the poet of the *Odyssey*, Sophocles regards the vengeance as a deed of unalloyed merit, which brings the troubles of the house to an end. Clytaemnestra’s part is much larger than in the *Choephoroi*; but it is the death of Aegisthus which forms the climax. Sophocles reverses the Aeschylean plan. Here it is Clytaemnestra whose dying shriek is heard; it is Aegisthus whose doom is preceded by a dialogue with Orestes.

§ 10. Throughout the play, there is not a hint that a son who slays his mother is liable to the Erinyes. The stain of matricide is ignored. This silence cannot be explained by the plea that Sophocles was concerned only with the vengeance itself. For, although the pursuit of Orestes by the Erinyes was not to be included in the plot, still the play shows him both when he was meditating the deed, and after he has done it. Yet he neither shrinks from it in prospect, nor feels

the slightest uneasiness when it has been accomplished. From first to last, his confidence is as cheerful as the morning sunshine in which the action commences. When he comes forth with dripping sword, this is his comment; ‘All is well in the house, if Apollo’s oracle spake well.’ How could an Athenian poet of the fifth century B.C. venture thus to treat the subject before an Athenian audience, whose general sentiment would assuredly be that of the *Choephoroi*, and in the forefront of which sat priestly exponents of the religious view which was so signally ignored? Euripides is here, at least, at one with Aeschylus. True, Sophocles has been careful to remind us, again and again, how completely Clytaemnestra had forfeited all *moral* claim to a son’s loyalty. The question here is, however, not moral but religious; a matter, not of conduct, but of kinship. It may also be granted that the Sophoclean oracle of Apollo differs from that in the *Choephoroi*. It is a brief command to do a righteous deed; it threatens no penalties, and so implies no reason for reluctance. Still, that does not alter the fact of the matricidal stain upon Orestes. I do not know any adequate solution of this difficulty, which seems greater than has generally been recognised: I can only suggest one consideration which may help to explain it. The Homeric colouring in the *Electra* is strongly marked; thus the *Odyssey* is followed in the version of Agamemnon’s murder as perpetrated at the banquet,—there are even verbal echoes of it¹; the chariot-race in the *Iliad* (book xxiii) has furnished several traits to the narrative of the disaster at the Pythian games². Sophocles seems to say to his audience, ‘I give you, modified for drama, the story that Homer tells; put yourselves at the Homeric stand-point; regard the act of Orestes under the light in which the *Odyssey* presents it.’ The Homeric Athena declares that Orestes has won universal praise by slaying the villainous Aegisthus. The final scene of Sophocles is designed

¹ See commentary on v. 95, and on vv. 193—196.

² See on vv. 712, 721 f., 748.

to leave a similar impression ; the tyrant is exhibited in all his baseness,—insolent and heartless ; he is driven in to meet his just doom ; Orestes points the moral ; and the Chorus welcome the retribution. Having resolved to limit his view by the epic horizon, Sophocles has executed the plan with great skill. But his plot labours under a disadvantage which no skill could quite overcome. He could not, like his Homeric original, dispense with Apollo : the Apolline thread had long ago become so essential a part of the texture that he could not get rid of it. But, the moment that Apollo is introduced, the thought of the stain upon Orestes becomes importunate, since the very purpose for which Apollo first came into the story was that of showing how the supreme arbiter of purity could defend his emissary against the claim of the Erinyes. Stesichorus and Aeschylus had deeply impressed this on the Greek mind ; and it would have been hard for Athenians, familiar with the lyric and the dramatic *Oresteia*, to feel that the story, as told by Sophocles, reached a true conclusion. His Chorus might, indeed, close the play by describing the house of Atreus as

τῇ νῦν ὁρμῇ τελεωθέν.

But would not many spectators have ringing in their ears the last words of the *Choephoroi*?

ποὶ δῆτα κρανεῖ, ποὶ καταλήξει
μετακομισθὲν μένος ἄτης;

§ II. The Sophoclean Electra resembles Antigone in heroism and in loyalty to the dead, but the modes in which their characters are manifested differ as widely as the situations. Antigone is suddenly required to choose between omitting a sacred duty and incurring death ; within a day she has chosen, and died. The ordeal of Electra is that of maintaining a solitary protest through years of suffering. Her timid sister's sympathy is only secret ; the tyrants ill-treat her, and she witnesses their insults

Character
of Electra.

to her father's memory. Meanwhile there is only one feeble ray of light for her, the hope that Orestes may return ; but it becomes fainter as time goes on. One of the finest traits in the delineation of Electra by Sophocles is the manner in which he suggests that inward life of the imagination into which she has shrunk back from the world around her. To her, the dead father is an ally ever watchful to aid the retribution ; when she hears of Clytaemnestra's dream, it at once occurs to her that *he* has helped to send it¹. The youthful Orestes, as her brooding fancy pictures him, is already invested with the heroic might of an avenger². There are moments when she can almost forget her misery in visions of his triumph³. Like Antigone, she is contrasted with a weaker, though amiable, sister. Chrysothemis is of the same type as Ismene ; her instincts are right, and respond to the appeal of Electra, whom she loves ; only she is not heroic. The stronger nature, when brought into conflict with the feebler, almost inevitably assumes, at certain moments, an aspect of harshness⁴ : yet the union in Electra of tenderness with strength can be felt throughout, and finds expression in more than one passage of exquisite beauty⁵. When she believes that Orestes is dead, and that it rests with her alone to avenge Agamemnon, she calls upon Chrysothemis to co-operate, who reproves her as forgetting that she is a woman⁶. But when Orestes is restored to her, she submits herself in all things to his wishes⁷. Hers is the part which Aeschylus gives to the Chorus, of speaking with Aegisthus on his way to the house. She is present almost from the beginning to the end of the play, and the series of her emotions is the thread which gives unity to the whole.

¹ Vv. 459, 460.

² Vv. 1220 ff.

³ See on v. 814.

⁴ Vv. 391 ; 1027 ff.

⁵ See especially the kommos, 823—870 ; and her lament, 1126—1170.

⁶ 997 γυνὴ μὲν οὐδὲ ἀνὴρ ἔφεν.

⁷ 1301 ff.

At length he succeeds in recalling her to their scheme of action, and warns her against allowing Clytaemnestra to perceive her happiness. She promises obedience in all things. The old Paedagogus now comes out, and scolds them both for their imprudence. When Electra learns that the faithful servant is before her, she greets him warmly, as the preserver of their house. Then, by his advice, Orestes and Pylades enter the palace, after saluting the ancestral gods in the porch ; and the old man follows them. Electra addresses a brief prayer to Apollo Lykeios, and then she also enters.

The Chorus, now alone, sing a short ode. The Erinyes have passed beneath the roof ; the Avenger is being led by Hermes, in secrecy, to his goal.

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Aegisthus is seen approaching, and the youths quickly re-enter the house. He is exultant, for he has heard the report that Orestes is dead. Electra confirms it, adding that the body has been brought to Mycenae ; Aegisthus can satisfy his own eyes. The tyrant orders the palace-doors to be thrown wide, in order that his subjects may see the corpse, and know that all hope from that quarter is over.

The doors are opened ; a corpse, hidden by a veil, lies on a bier ; close to it stand the two Phocians who are supposed to have brought it. Aegisthus lifts the veil—and sees the dead Clytaemnestra. He knows that he is doomed, and that Orestes stands before him. Nor is he suffered to plead at length : though some bitter words pass his lips, before Orestes drives him in, to slay him in the hall where Agamemnon was slain.

to her father's memory. Meanwhile there is only one feeble ray of light for her, the hope that Orestes may return; but it becomes fainter as time goes on. One of the finest traits in the delineation of Electra by Sophocles is the manner in which he suggests that inward life of the imagination into which she has shrunk back from the world around her. To her, the dead father is an ally ever watchful to aid the retribution; when she hears of Clytaemnestra's dream, it at once occurs to her that *he* has helped to send it¹. The youthful Orestes, as her brooding fancy pictures him, is already invested with the heroic might of an avenger². There are moments when she can almost forget her misery in visions of his triumph³. Like Antigone, she is contrasted with a weaker, though amiable, sister. Chrysothemis is of the same type as Ismene; her instincts are right, and respond to the appeal of Electra, whom she loves; only she is not heroic. The stronger nature, when brought into conflict with the feebler, almost inevitably assumes, at certain moments, an aspect of harshness⁴: yet the union in Electra of tenderness with strength can be felt throughout, and finds expression in more than one passage of exquisite beauty⁵. When she believes that Orestes is dead, and that it rests with her alone to avenge Agamemnon, she calls upon Chrysothemis to co-operate, who reproves her as forgetting that she is a woman⁶. But when Orestes is restored to her, she submits herself in all things to his wishes⁷. Hers is the part which Aeschylus gives to the Chorus, of speaking with Aegisthus on his way to the house. She is present almost from the beginning to the end of the play, and the series of her emotions is the thread which gives unity to the whole.

¹ Vv. 459, 460.

² Vv. 1220 ff.

³ See on v. 814.

⁴ Vv. 391; 1027 ff.

⁵ See especially the kommos, 823—870; and her lament, 1126—1170.

⁶ 997 γυνὴ μὲν οὐδὲ ἀνὴρ ἔφεν.

⁷ 1301 ff.

§ 12. The cause which she holds sacred is elaborately arraigned and defended in the scene with Clytaemnestra. Sophocles portrays the queen in a manner very distinct from that of Aeschylus; a difference due not merely to the general tendencies of the poets, but also to the dramatic setting. Aeschylus created his Clytaemnestra in the *Agamemnon*, where she is seen just before and just after the murder. There is a fascination in her dreadful presence of mind; what an adamantine purpose can be felt under the fluent eloquence with which she welcomes her husband! How fearful, again, is her exultation in the deed, when she tells the Argive elders that she rejoices in the blood upon her robe 'as a cornfield in the dews of spring,' or when she imagines Iphigeneia advancing to greet Agamemnon in the shades, and kissing him! Sophocles had to show Clytaemnestra, not at a crisis of action, but as she lived and felt in the years which followed her crime. Electra's fortitude was to be illustrated by withstanding and denouncing her. The Clytaemnestra of Aeschylus was ill-suited to such a situation. If she had been confronted with a daughter who impugned her deed, scorn and hatred would have flashed from her; but she would not have argued her case in detail, and then listened to a reply. The almost superhuman force of that dark soul would have been fatal to the dramatic effect of any woman opposed to her. In the *Choephoroi* Aeschylus has taken care that Electra shall have no dialogue with Clytaemnestra. Sophocles clearly felt this. The Clytaemnestra whom he draws is strong and wicked, but her temperament is not one which separates her from ordinary humanity. She feels at least a pang of maternal grief when she first hears that Orestes is dead¹, even though a little later she can address heartless taunts to Electra. She has not the Aeschylean queen's cynical contempt for public opinion; thus she complains that Electra misrepresents her, and seeks

¹ *E.L.* 766 ff. Contrast her hypocritical rhetoric at the corresponding moment in Aesch. *Cho.* 691 ff.

to justify herself¹. Sophocles has thus avoided investing Clytaemnestra with a tragic interest which would have required that her punishment, rather than her paramour's, should form the climax.

The function of the Chorus is naturally to some extent the same as in the *Choephoroi*,—viz., to sympathise with Electra and to assert the moral law: but there is a difference. The Trojan slave-women of the Aeschylean Chorus hate the tyrants and are friendly to Electra's cause, but have no further interest in the vengeance. The Sophoclean Chorus consists of freeborn women, belonging to Mycenae, but external to the palace. They represent a patriotic sentiment in the realm at large, favourable to the son of Agamemnon, and hostile to the usurper. The city is sympathetic with the family².

§ 13. While the strictly human interest predominates in the *Electra*, we must not undervalue the dramatic importance which Sophocles has given to the ^{Supernatural agency.} supernatural agency, or the skill with which it is carried through the texture of the play. In the opening scene we hear the oracle which Apollo has given to Orestes. The enterprise is presently placed under the protection of the Chthonian powers by those ceremonies at the tomb which, as the old man urges, must precede everything else. Then Electra comes forth, and invokes the deities of the underworld. A little later it appears that Clytaemnestra has had an ominous dream; Electra sees in it an answer to her prayer, and the Chorus express the same conviction. Next, the queen makes her offerings and half-secret prayers to Apollo; the very god, though she knows it not, ~~has already sent Orestes home.~~ With a similar unconsciousness, in her joy at the news from

¹ *EI.* 520 ff.

² Cp. the words of the Chorus in v. 1413, ὁ πόλις, ὁ γενέα κ.τ.λ. In v. 1227 Electra addresses them as πολιτῖδες. Their feeling towards Orestes as the heir is seen in 160 ff.: cp. too 251 ff. (n.).

Phocis, she declares that Nemesis has heard those who deserved to be heard, and has ordained aright. The last act of Orestes and Pylades before entering the house is to salute the images of the gods; while Electra makes a short prayer to Apollo. Lastly, in the moments of suspense before the deed, the choral song reminds us that the Erinyes have passed beneath the roof, and that Hermes is guiding the avenger to the goal.

Thus the whole drama is pervaded by an under-current of divine co-operation; the gods are silently at work; step by step the irresistible allies advance; the very effort of Clytaemnestra to bespeak Apollo's favour is a new impiety, which only makes his wrath more certain.

§ 14. Let us now see how the subject is treated by Euripides.

The Electra of Euripides. The scene is laid before the cottage of a husbandman, or small farmer (*αὐτούργος*), who lives in Argolis, but near the borders, and far from the city of Argos. The time is dawn.

The play is opened by a speech of the farmer. Aegisthus and Clytaemnestra have given him Electra in marriage; fearing that, if she wedded a richer spouse, he or his offspring might avenge Agamemnon. The worthy man adds that respect for the family has forbidden him to regard the union as more than formal.

Electra comes out of the cottage, poorly clad, with her hair cut short (in sign of mourning), and bearing a water-jar upon her head. She is not forced, she says, to do these menial tasks, but she wishes to show the insolence of Aegisthus to the gods. The farmer deprecates such work for her, and she expresses her grateful esteem for him. Then she goes on her way to the spring, and he to his plough.

Orestes enters, with Pylades (who is a mute person throughout). An oracle of Apollo (he says) has sent him. He does not dare to go within the walls of the city. But in the night he has secretly sacrificed at Agamenon's tomb, and has placed

a lock of hair upon it. He has now come to find Electra, of whose marriage he has heard, and to seek her co-operation.—He now sees a woman, apparently a slave, approaching, and proposes to seek information from her. This is Electra, returning with her water-jar from the spring. In a lyric lament she speaks of Agamemnon's fate and her brother's exile. Orestes, listening, soon learns who she is, for she introduces her own name.

The Chorus enters. It consists of fifteen maidens from the neighbourhood, who hold a lyric dialogue with Electra.

Electra now perceives that two armed strangers are near her cottage, and is disquieted. Orestes does not reveal himself, but says that he has come to bring her news of her brother. Having heard his tidings, she speaks of her own fortunes.

The farmer now reappears, and is somewhat disconcerted at first, but quickly recovers himself, and gracefully offers hospitality to the strangers. Orestes accepts the invitation. The two guests having gone in, Electra reproves her husband for having invited them, when he knew the poverty of the household. He must now go, she says, and look for a certain old man in the neighbourhood, who is capable of bringing some better fare for the visitors. This old man, it seems, had been an attendant of Agamemnon when the latter was a boy. The farmer obeys, and goes forth—to be seen no more.

The old retainer of Agamemnon, for whom the farmer went, now arrives, bringing lamb, cheeses, and some good wine for the guests.

On his way he has visited Agamemnon's tomb, and has been surprised by finding recent offerings there. One of these, a lock of hair, he brings with him, and suggests that, since it is like Electra's, it may be from the head of Orestes. She ridicules his surmise; and here follows the well-known satire on the other signs used by Aeschylus for the 'recognition.'

Orestes and Pylades come out of the cottage. Electra

introduces the old man to the strangers as one who formerly saved her brother's life. The old man recognises Orestes by a scar over one eyebrow.

Orestes now consults the old man as to a scheme of vengeance. It would be impossible (says the old man) for Orestes to enter the guarded stronghold of the usurpers (615 ff.). But Aegisthus is now in the country, about to sacrifice to the Nymphs. He has no guards with him,—only servants. Orestes must present himself at the sacrifice, and take his chance of being asked to assist. Clytaemnestra is at Argos. But Electra undertakes to send her a message which will bring her to the cottage.

The old man promises to take this message. He will also guide Orestes to Aegisthus. Electra then enters the house, while Orestes sets forth with his guide.

A messenger tells Electra how Orestes has slain Aegisthus.

The Chorus and Electra express their joy. Orestes enters with a ghastly trophy—the body of Aegisthus, carried by attendants. Electra expresses her hatred in a long speech over the corpse.

Clytaemnestra now approaches from Mycenae, in a chariot, with a retinue. Orestes is seized with shuddering at the thought of slaying his mother. Electra nerves him; reminds him of his duty to his father, and of Apollo's oracle. He enters the cottage—resolved to do the deed, and yet shrinking from it.

The Chorus briefly greet Clytaemnestra with pretended reverence. Then follows a dispute between mother and daughter as to the fate of Iphigeneia and of Agamemnon. But the queen is presently touched by Electra's misery, and expresses regret for the past. Electra, however, is not softened. Then Clytaemnestra enters the house, to perform the rite on behalf of the (supposed) child. Electra presently follows her in.

The Chorus recall the death of Agamemnon, and foretell

the vengeance. In the midst of their chant, Clytaemnestra's dying shriek is heard from within.

Orestes and Electra are now shown (by the eccyclema) standing by the corpse of Clytaemnestra; that of Aegisthus lies near.

Orestes is full of anguish and despair. He describes how he drew his cloak over his eyes as he slew his mother. Electra, on the contrary, is in this scene almost a Lady Macbeth. She tells how she urged her brother on, and even guided his sword when he covered his eyes. Then she throws a covering over her mother's body.

At this moment the Chorus greet the apparition of two bright forms in the air. These are the Dioscuri. Clytaemnestra, they say, has been justly slain, and yet Orestes is defiled. Apollo gave him *an unwise oracle*; though, as that god is their superior, they will say no more. Electra is to marry Pylades, and go to Phocis—taking with her the good farmer, who is to receive a large estate (v. 1287). Orestes is to go to Athens, where, under the presidency of Pallas, he will be tried and acquitted; he will then settle in Arcadia.

The play ends with a most curious dialogue in anapaests between the Dioscuri and the other persons. The Chorus bluntly ask the demigods why they did not avert murder from their sister Clytaemnestra? Well, they reply, the blame rests on Fate, and on *the unwise utterances of Phoebus*¹. Electra then asks why she—to whom no oracle had been given—was involved in the guilt of matricide? The only answer which occurs to them is that she suffers through the hereditary curse upon the whole house of Pelops. Orestes changes the awkward subject by taking leave of Electra, whom he is not to see again. The Dioscuri have words of comfort for each. And then they warn Orestes to hasten away; already dark forms can be seen approaching, with snaky arms.

¹ ι302 Φοίβου τ' ἀσφοι γλώσσης ἐνοπα.

§ 15. It is in this closing scene, where the Dioscuri are cross-examined, that the drift of Euripides is most patent. The dialogue is equivalent to an epilogue by the dramatist, who, in effect, addresses the audience as follows:—‘I have now told you this story in my own way—adhering to the main lines of the tradition, but reconciling it, as far as possible, with reason. And now, having done my best with it, I feel bound to add that it remains a damning indictment against Apollo, and a scandal to the moral sense of mankind.’

Drift of
Euripides—
adverse to
Apollo.

Euripides could not relieve Orestes from the guilt of matricide; tradition forbade; but he has sought to modify that guilt. He has divided the responsibility between Orestes and Electra in such a manner as to make the sister appear the more cold-blooded of the two. It is she who plans the snare into which her mother falls. While Orestes wavers and falters, Electra never hesitates for a moment. She unflinchingly bears her part in the murder, when her brother is fain to cover his eyes while he strikes. Yet (as is brought out in the dialogue with the Dioscuri) she had not his excuse. No oracle had been given to *her*. Her ruling motive appears as an inflexible hatred of her mother. The Electra of the two other dramatists has indeed that feeling, but the noble and gentle side of her character is far more prominent. The general result, then, is this:—Euripides gives up Apollo, who told Orestes to commit matricide, as indefensible; while, by a skilful contrast with a more odious person, he contrives to increase our commiseration for Orestes, the hapless instrument of the god.

His Orestes
and Electra.

§ 16. It has hitherto been generally held that the *Electra* of Sophocles belongs to an earlier date than its Euripidean namesake. A contrary view is however maintained by v. Wilamowitz, who further thinks that the *Electra* of Euripides was the stimulus which moved Sophocles to treat the subject¹. Certain

Did his play
precede and
influence the
Electra of
Sophocles?

¹ *Hermes*, vol. xviii. pp. 214—263: *Die beiden Elekten*.

relations (the able critic contends) exist between the two plays which show that one of them was influenced by the other, and a closer scrutiny proves that the play of Euripides was the original.

The critic points out that there is a striking resemblance between the openings of the two dramas. In each Orestes appears in the prologue; then there is a monody for Electra; and she is presently joined by the Chorus. And there is internal evidence that Euripides was the model, since he had a clear motive for making Orestes appear early and for composing his Chorus of persons external to the palace, and he provides the Chorus with a reason for their arrival, whereas this is not the case with Sophocles. But, in the first place, the likeness between the two plays in these particular points is immeasurably less striking than the general contrast. And even if imitation could be proved, it does not follow that Sophocles was the imitator. Is it strange that Orestes and his companions should reconnoitre the ground on which they will soon have to act, or that the old man should point out the chief features of the scene? The poet's invention of the double embassy from Phocis was a novelty, and he wished to give the spectator a clue to it at the outset. And when Sophocles, like Euripides, composes his Chorus of persons external to the house, a desire to vary from Aeschylus would account for this as easily as a desire to copy Euripides; but why should not the poet's motive have been independent of both? The free-born women of Mycenae are exponents of the public goodwill towards the rightful heir. But how, we are asked, had they become friends of Electra? Chrysothemis and Clytaemnestra tell us, it may be answered, that Electra frequently passed beyond the doors. Lastly, it is objected that the Chorus come to Electra without a definite reason. Is there not reason enough in their purpose of consoling and counselling her,—the purpose which she gratefully acknowledges?

Again, both Sophocles and Euripides bring Electra into controversy with Clytaemnestra. In the play of Euripides, the

tenor of this controversy is such as to mitigate the odiousness of Clytaemnestra, and to emphasise the hardness of Electra. This was what Euripides meant to do. The aim of Sophocles was the opposite, to concentrate our sympathy upon Electra. But, says Prof. v. Wilamowitz, Sophocles has involuntarily given the advantage in dignity and self-command to Clytaemnestra; and this shows that he has (unskilfully) imitated Euripides. Is it true that the Clytaemnestra of Sophocles appears to more advantage than his Electra? Every reader must judge for himself; I should not have said so, nor, indeed, do I find it easy to understand how any one could receive that impression. Moreover the controversies in the two plays respectively differ both in topics and in style.

Finally, let us consider the more general ground upon which it is argued that Sophocles was stimulated Argument from general probability. to write his *Electra* by the work of Euripides. The Euripidean *Electra* is certainly a play which Sophocles would have viewed with repugnance. He would have thought that both the divine and the human persons were degraded. The whole treatment is a negation of that ideal art to which Sophocles had devoted his life. It is perfectly conceivable that such a piece should have roused him to make a protest,—to show how the theme could once more be nobly treated, as Aeschylus long ago had treated it, and yet without raising the moral and religious problem of the *Chœphori*. But is such a hypothesis *more* probable than the converse? Suppose that the Sophoclean *Electra* was the earlier of the two. Is it not equally conceivable that Euripides should have been stirred to protest against the calm condonation of matricide? Might he not have wished to show how the subject could be handled without ignoring, as Sophocles does, this aspect of the vengeance, and also without refraining from criticism on the solution propounded by Aeschylus? This, in my belief, is what Euripides actually did wish to do.

I cannot, then, see any valid reason for supposing that

Euripides preceded Sophocles in treating this subject. On the other hand, the new line taken by Euripides is the more intelligible if he had before him the pieces of both the elder dramatists.

§ 17. There are, however, strong grounds of internal coincidence for believing that the *Electra* is among the later plays of Sophocles. It cannot, on any view, be placed more than a few years before the

The Electra of Sophocles is one of his later plays. Euripidean *Electra*, of which the probable date is 413 B.C. The traits which warrant this conclusion are the following. (1) The frequency of ἀντιλαβή, i.e. the partition of an iambic trimeter between two speakers. The ordinary form of such partition is when each person speaks once, so that the trimeter falls into two parts (*a, b*). Taking the two latest plays, we find 22 such examples in the *Philoctetes*, and 52 in the *Oedipus Coloneus*. The *Electra* ranks between them, with 25. Next comes the *Oedipus Tyrannus*, with only 10. Further, verse 1502 of *Electra* is so divided between two persons that it falls into three parts (*a, b, a*). The other Sophoclean instances of this are confined to the *Philoctetes* (810, 814, 816), and the *Oedipus Coloneus* (832).

(2) Anapaestic verses (1160—1162) are inserted in a series of iambic trimeters. The only parallel for this occurs in the *Trachiniae* (v. 1081, vv. 1085 f.), a piece which may be placed somewhere between 420 and 410 B.C. In the earlier practice, a series of iambic trimeters could be broken only by shorter iambic measures, or by mere interjections.

(3) The ‘free’ or ‘melic’ anapaests in *El.* 86—120 are of a type which can be strictly matched only in plays of a date later than *circ.* 420 B.C., such as the *Troades*, the *Ion*, and the *Iphigeneia in Tauris*.

(4) The actors have a notably large share in the lyric element of the play. (a) Thus the anapaests just mentioned are delivered by Electra as a *μονῳδία*. Such a monody can be paralleled only from the later plays of Euripides. It is

characteristic of the new music—satirised by Aristophanes in the *Frogs*—which came into vogue *circ. 420 B.C.* (b) Again, the Parodos of the *Electra* is in the form of a lyric dialogue (*κομμός*) between the heroine and the Chorus. Here, too, it is only in the latest plays that we find parallels. A ‘kommatic’ parodos occurs also in the *Oedipus Coloneus*. That of the *Philoctetes* has something of the same general character, although there Neoptolemus replies to the Chorus only in anapaests. (c) Another illustration of the same tendency is the lyric duet between Electra and the coryphaeus in vv. 823—870, which may be compared with similar duets in the *Philoctetes* (e.g. 1170 ff.), and the *Oedipus Coloneus* (178 ff., 1677 ff.). (d) In the $\mu\acute{e}los$ $\delta\acute{o}\tau\sigma\kappa\eta\nu\tilde{\eta}$ s between Electra and Orestes (1232—1287), the Chorus take no part. On the other hand, the songs given to the Chorus alone are of relatively small compass (472—515; 1058—1097; 1384—1397).

(5) The Parodos shows different classes of metre (the *γένος ισού* and the *γένος διττλάσιον*) combined within the same strophe ; and, at the close, the epode re-echoes them all. This *πολυμερία* is a further sign of a late period.

When all these indications are considered, there seems to be at least a very strong probability that the *Electra* was written not earlier than 420 B.C. There is only one point that might seem to favour an earlier date. The long syllables of the trimeter are here resolved more rarely than in any other of the seven extant plays. But, though a very great frequency of such resolution (as in the *Philoctetes*) has a clear significance, a negative application of the test would be, as the statistics show, most unsafe ; and, in this instance, all the other internal evidence is on the opposite side. Those, then, who hold (as I do) that the play was produced before the *Electra* of Euripides (413 B.C.), will conclude that the years 420 and 414 B.C. mark the limits of the period to which it may be referred.

MANUSCRIPTS, EDITIONS, ETC.

§ 1. THE *Electra* was one of the most popular plays in Byzantine as in older times, and ranks second only to the *Ajax* in respect to number of MSS. This popularity bears upon another fact which is illustrated by the scholia (see below, § 3),—viz., the frequency of variants indicating a text, or texts, inferior to that represented by the better codices. On the other hand, though the great mass of the later MSS. are of no independent value, and teem with errors due to carelessness or to feeble conjecture, yet it happens now and again that some one among them preserves or confirms a true reading, offers a noteworthy variant, or presents some other point of interest. *

The most important of the MSS. referred to in the critical notes are L=cod. Laur. 32. 9 (first half of 11th century), and A=cod. 2712 in the National Library of Paris. Next to these comes Γ=cod. Laur. 2725 at Florence, a vellum codex written in 1282 A.D. L is by far the best but not the sole source of the existing MSS.

S denotes the first reviser and scholiast whose corrections are found in L: corrections by later hands are signified by L°.

r denotes one or more of the MSS. other than L.

§ 2. In common with the later MSS., L exhibits the interpolation *αὐδᾶς δὲ ποῖον* (856), first deleted by Triclinius. It shares also the interpolation *πατέρων* after *γενναιῶν* (128), first removed by Monk (*Mus. Crit.* I. p. 69, ann. 1814). But the general superiority of L is not less apparent in this play than in the rest. Thus in v. 174, where, like the other MSS., it now has the corrupt *ἔστι*, it originally had the genuine reading, *ἔτι*. In 192 most MSS. have lost *ἀμφίσταμαι*, but L has at least *ἀφίσταμαι*, while the majority have *ἐφίσταμαι*.

Verses 584—586, accidentally omitted from the text of L, have been supplied in the margin by the first hand. It is the first hand also which has inserted verse 993 in the text. But the addition of verse 1007 in the margin is due to the first corrector (S). A comparison of v. 993 with 1007 is instructive in regard to the difference between the two handwritings, which is often less clear than in this

example. The addition of verses 1485—6 in the margin may also be attributed to the first corrector.

§ 3. The scholium in L on v. 272 preserves *aὐτοέντην*, changed in the MSS. to *aὐτοφόντην*. The scholium on 446 confirms (by the words *τῇ ἀντῶν κεφαλῇ*) the true reading *κάρα* in 445, lost in almost all MSS. At v. 1281 the lemma of the scholium in L preserves *ἄν*, corrupted in the text of L, as in most MSS., to *ᾶν*. Several of the variants recorded in the scholia are curious for the free indulgence in feeble guess-work which they suggest. A typical example occurs in the schol. on 1019, where *οὐδὲν ἡσσον* figures as a *v. l.* for *αὐτόχειρι*.

§ 4. There are some gaps in the text. A trimeter has certainly been lost after v. 1264. In 1283 something has fallen out before *ἔσχον*. In 1432 the latter part of the trimeter is wanting.

In many instances lacunae have been suspected by various critics : in several cases it has been suggested that transposition is required to restore the original order : and no less than 110 verses have been regarded by one or more commentators as interpolations. In a vast majority of these instances, the suspicion or rejection appears wholly unwarrantable, and, so far as I am able to see, verse 691 is the only one in this play which affords reasonable ground for strong suspicion.

Conjectural emendation (as the notes will show) has not left much to glean,—for those, at any rate, who conceive that the proper use of that resource is restorative, not creative ; but, to mention two examples of small points, no one seems to have suggested that in 1380 *προπίτνω* ought to be *προπίπτω*, or that the halting verse, 1264, *τότ' εἰδες ὅτε θεοί μ' ἐπάγρυναν μολεῖν*, might be healed by the mere change of *ὅτε* to *εὗτε*.

§ 5. Besides the various complete editions of Sophocles

Editions. I have consulted F. A. Paley's commentary, in his volume containing the *Philoctetes*, *Electra*, *Trachiniae*, and *Ajax* (London, 1880); the 3rd edition of G. Wolff's *Electra*, revised by L. Bellermann (1880); and, above all, the 3rd edition of Otto Jahn's *Electra*, as revised and enlarged by Professor Michaelis, a work of the highest value for textual criticism, which contains also a well-digested selection both of the ancient materials for interpretation of the play, and of modern conjectures.

METRICAL ANALYSIS

THE lyric metres of the *Electra* are the following. (1) Logaoedic, based on the choree (or ‘trochée’), —~, and the cyclic dactyl ~~, which is metrically equivalent to the choree. (2) Choreic, based on the choree (trochée). (3) Dactylic. (4) Dochmiac, ~;---| -~.

(5) Anapaestic dimeters, with anacrusis, are used in the Parodos (third Strophe, and Epode); and, without anacrusis, in the first Kommos, second Strophe, 850 ff. Like the anapaests of Electra’s *θρῆνος* preceding the Parodos (vv. 86—120), these belong to the class which may be described as ‘free’ or ‘melic’ anapaests, in contradistinction to the march-anapaest.

(6) The ‘paeon quartus,’ ----, is appropriately introduced in the first verse of the third Stasimon—that short ode which marks the moment of suspense, just after the avengers have entered the house. In v. 1388, the paeon is replaced, and as it were balanced, by a kindred measure, the bacchius, —~, often employed to denote perplexity or surprise.

The lyrics of the *Electra* have a special interest in regard to the question concerning the period to which the play belongs. Down to about 420 B.C. it is somewhat rare in tragic lyrics to find different classes of metre combined within the same strophe. One class is the γένος τετρα, in which the time-value of the thesis is equal to that of the arsis, as it is in the dactyl, the spondee, and the anapaest. The other class, the γένος διτλάδον or ἀντίον, includes the trochée and iambus, with the measures based upon them. In plays of the earlier period, the same strophe seldom represents both these classes. But in the Parodos of the *Electra* a single strophe combines dactyls or anapaests with choreic or logaoedic verses; and the Epode unites all four kinds. Such πολυμετρία was associated with the new tendencies in music which began to prevail shortly before the Sicilian Expedition.

In the third Stasimon (1384—1397) we have an example of dochmiacs in combination with other elements, the paeon, bacchius, and iambic. Another feature worthy of notice is presented by the μέλος ἀπὸ σκηνῆς in 1232—1287, viz., the use made of the iambic trimeter in connection with dochmiacs. Iambic trimeters, when thus interposed in a melic passage,

were not spoken, as in ordinary dialogue, but given in recitative with musical accompaniment (*παρακαταλογή*).

In the subjoined metrical schemes, the sign — denotes that the ordinary time-value of a long syllable, commonly marked —, is increased by one half, so that it becomes equal to ~ or ~~~: the sign — denotes that such time-value is doubled, and becomes equal to -- or --~. The sign ≥ means that an ‘irrational’ long syllable (*συλλαβὴ διλογος*) is substituted for a short. The letter ω, written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, Λ marks a pause equal to ~, $\overline{\Lambda}$ a pause equal to -. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, : .

The end of a rhythmical unit, or ‘sentence,’ is marked by ||. The end of a rhythmical ‘period’ (a combination of two or more such sentences, corresponding with each other), is marked by]].

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προφύδος*, or prelude (marked as πρ.): or, if it closes it, an *ἐπιφύδος*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσφύδος*, mesode, or interlude.

I. Parodos, vv. 121—250.

FIRST STROPHE.—The measures of the several periods are as follows:—
I. dactylic: **II.** dactylic: **III.** choreic (or ‘trochaic’): **IV.** dactylic: **V.** logaoedic: **VI.** choreic.

I.	1. --- -- -~ ~ - $\overline{\Lambda}$
	2. --- -- -~ ~ \sqcup -- -~ ~ - ~ -- - $\overline{\Lambda}$]]
	$\epsilon\pi.$
II.	1. -~ ~ -~ ~ -~ ~ -~ ~
	2. -~ ~ -~ ~ -~ ~ -~ ~]]
III.	1. υ: -~ ∞ ~ ∞ ~ - ~ ~ ~ ~ - Λ
	2. υ: \sqcup \sqcup - ~ - ~ \sqcup - Λ]]
IV.	1. -~ ~ -- \sqcup - $\overline{\Lambda}$ πρ.
	2. -~ ~ -~ ~ -~ ~ -~ ~
	3. -~ ~ -~ ~ -~ ~ -~ ~
	4. -~ ~ -~ ~ -~ ~ -~ ~
	5. -~ ~ -~ ~ -~ ~ -~ ~]]



V. $\tilde{\varepsilon} : \sqcup | \sqcup | \sqcup | - \bullet || \sim \sqcup | \sim \sqcup | - \sqcup | - \wedge]$

VI. 1. $\tilde{\varepsilon} : - \sqcup | - \sqcup | \sqcup | - \wedge ||$

2. $\sqcup | - \sqcup | \sqcup | - \wedge]$

SECOND STROPHE.—Choreic in periods I., II., and IV.; dactylic in III.

I. $> : \sqcup | \sqcup | \sqcup | \sqcup || \sim \sim \sim | \sim \sim \sim | - \sqcup | - \wedge]$

II. 1. $\sim : \sim \sim \sim | \sqcup | - \sqcup | - \sqcup | \sqcup | - \wedge ||$

2. $> : \sim \sim \sim | \sqcup | - \sqcup | - \sqcup | \sqcup | - \wedge ||$

3. $> | - > | - \bullet | - > | - \bullet | - > ||$

4. $\tilde{\varepsilon} : - \sqcup | - \sqcup | \sqcup | - \wedge ||$

5. $> : \sim \sim \sim | \sqcup | \sqcup | - \wedge ||$

6. $> : \sim \sim \sim | \sqcup | \sqcup | - \wedge ||$

7. $- \bullet | - \bullet | - \bullet | - \bullet ||$

8. $> : \sim \sim \sim | \sim \sim \sim | - \sqcup | \sim \sim \sim | \sqcup | - \wedge ||$

9. $> : \sim \sim \sim | \sim \sim \sim | \sim \sim \sim | - \sqcup | \sqcup | - \wedge ||$

10. $\sim : \sim \sim \sim | \sqcup | - \sqcup | - \sqcup | \sqcup | - \wedge]$

III. 1. $- \sim \sim | - \sim \sim | - \sim \sim | - \sim \sim ||$

2. $- \sim \sim | - \sim \sim | - \sim \sim | - \sim \sim ||$

3. $- \sim \sim | - \sim \sim | - \sim \sim | - \sim \sim ||$

4. $- \sim \sim | - \sim \sim | - \sim \sim | - \sim \sim]$

IV. 1. $\sim : \sqcup | \sqcup | - \sqcup | - \wedge ||$

2. $\sim : - > | - \sqcup | - \sqcup | - >]$

THIRD STROPHE.—Periods I., II., and III. consist of anapaestic dimeters, with anacrusis. In I., the spondees give a slow and solemn movement, suited to the theme; in II., where the subject changes from the crime to the passion which prompted it, the rhythm is lightened and accelerated by dactyls. Period IV. shows a blending of different measures, characteristic of the *πολυμετρία* to which reference was made above. The 1st and 4th verses are still anapaestic dimeters; but v. 2 is a choreic triphony, and v. 3 a logaoedic triphony, of the form known as a ‘first Pherecratic.’ In period V. we have choreic tetrapodies.

I. 1. $- : - - | - - | \sqcup | - \overline{\wedge} ||$

2. $- : - - | - - | - - | - \overline{\wedge} ||$

3. $\sim \sim : - - | - - | - - | - \overline{\wedge} ||$

4. $\sim \sim : - - | - - | \sqcup | - \overline{\wedge}]$

II. 1. $\text{v v} : - \text{v v} | - \text{v v} | - - | - \overline{\wedge} ||$
 2. $- : - - | - \infty | - - | - \overline{\wedge} ||$
 3. $- : - \overline{\omega} | - \text{v v} | - \text{v v} | - \overline{\wedge} ||$
 4. $\boxed{\text{L v} | \text{L v} | \text{L} | - \overline{\wedge}} \quad \epsilon\pi.$

III. 1. $- : - - | - - | \infty - | \infty \overline{\wedge} ||$
 2. $- : - - | - - | \boxed{\text{L} | - \overline{\wedge}} \quad \epsilon\pi.$

IV. 1. $- : - - | - - | - - | - \overline{\wedge} ||$
 2. $> : \text{L} | \text{L} | - \wedge ||$
 3. $\sim \text{v} | \text{v v v} | - \wedge ||$
 4. $\text{v v} : - \overline{\omega} | - \text{v v} | - \overline{\omega} | - \overline{\wedge} \boxed{\text{L}} \quad \epsilon\pi.$

V. 1. $> : \text{v v v} | \text{L} | - \text{v} | - \wedge ||$
 2. $\text{v v v} | - \text{v} | - \text{v} | - \wedge ||$
 3. $\times : \text{v v v} | \text{v v v} | - \text{v} | - \wedge ||$
 4. $\times : \text{v v v} | \text{v v v} | - \text{v} | - \wedge ||$
 5. $- \omega | - \omega | - \omega | - \omega ||$
 6. $> : \text{v v v} | - \text{v} | \boxed{\text{L} | - \wedge} \quad \epsilon\pi.$

EPODE.—I. Anapaestic dimeters (spondaic, as in period I. of the third Strophe), with anacrusis. These afford a soothing effect, after the passionate imprecation which closed the third Antistrophe. Then, in II., the dactylic tetrapodies once more express Electra's vehement grief. Period III. consists of anapaestic dimeters, with a logaoedic triody. In IV., logaoedic and choreic tripodies are combined; and V. is choreic. Thus the measures used in the preceding part of the Parodos are repeated at the close.

I. 1. $- : - - | - - | \text{L} | - \overline{\wedge} ||$
 2. $- : - - | - - | \text{L} | - \overline{\wedge} ||$
 3. $- : - - | - - | \boxed{\text{L} | - \overline{\wedge}} \quad \epsilon\pi.$

II. 1. $- \text{v v} | - \text{v v} | - \text{v v} | - \text{v v} | - \text{v v} ||$
 2. $- \text{v v} | - \text{v v} | - \text{v v} | - \text{v v} | - \text{v v} ||$
 3. $- \text{v v} | - - | - - | - - \boxed{\text{L}} \quad \epsilon\pi.$

III. 1. $- : - - | - - | - - | - \overline{\wedge} ||$
 2. $- : - - | - - | - - | - \overline{\wedge} ||$
 3. $- : - - | - - | - \text{v v} | - \overline{\wedge} ||$
 4. $- : - - | - - | - \text{v v} | - \overline{\wedge} ||$
 5. $\sim \text{v} | - \text{v} | - \wedge \boxed{\text{L}} \quad \epsilon\pi.$

METRICAL ANALYSIS

THE lyric metres of the *Electra* are the following. (1) Logaoedic, based on the choree (or ‘trochée’), —~, and the cyclic dactyl ~~, which is metrically equivalent to the choree. (2) Choreic, based on the choree (trochée). (3) Dactylic. (4) Dochmiac, -;---|-Λ.

(5) Anapaestic dimeters, with anacrusis, are used in the Parodos (third Strophe, and Epode); and, without anacrusis, in the first Kommos, second Strophe, 850 ff. Like the anapaests of Electra’s *θρῆνος* preceding the Parodos (vv. 86—120), these belong to the class which may be described as ‘free’ or ‘melic’ anapaests, in contradistinction to the march-anapaest.

(6) The ‘paeon quartus,’ ---~, is appropriately introduced in the first verse of the third Stasimon—that short ode which marks the moment of suspense, just after the avengers have entered the house. In v. 1388, the paeon is replaced, and as it were balanced, by a kindred measure, the bacchius, —~, often employed to denote perplexity or surprise.

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were not spoken, as in ordinary dialogue, but given in recitative with musical accompaniment (*παρακαταλογή*).

In the subjoined metrical schemes, the sign \sqcap denotes that the ordinary time-value of a long syllable, commonly marked $-$, is increased by one half, so that it becomes equal to \sim or $\sim\sim$: the sign \sqcup denotes that such time-value is doubled, and becomes equal to $--$ or $--\sim$. The sign \gtrless means that an ‘irrational’ long syllable (*συλλαβὴ διλογος*) is substituted for a short. The letter ω , written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, \wedge marks a pause equal to \sim , $\overline{\wedge}$ a pause equal to $-$. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertical, \vdots .

The end of a rhythmical unit, or ‘sentence,’ is marked by \parallel . The end of a rhythmical ‘period’ (a combination of two or more such sentences, corresponding with each other), is marked by $\boxed{\parallel}$.

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *πρωδός*, or prelude (marked as $\pi\rho.$): or, if it closes it, an *έπωδός*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσωδός*, mesode, or interlude.

I. Parodos, vv. 121—250.

FIRST STROPHE.—The measures of the several periods are as follows:—
I. dactylic: **II.** dactylic: **III.** choreic (or ‘trochaic’): **IV.** dactylic:
V. logaoedic: **VI.** choreic.

I.	<ol style="list-style-type: none"> 1. $-- -- -\sim\sim -\overline{\wedge} \parallel$ 2. $-- -- -\sim\sim \sqcup \parallel -- -\sim\sim -\sim -\overline{\wedge} \boxed{\parallel}$ 	$\dot{\pi}\pi.$
II.	<ol style="list-style-type: none"> 1. $-\sim\sim -\sim\sim -\sim\sim -\sim\sim \parallel$ 2. $-\sim\sim -\sim\sim -\sim\sim -\sim\sim \boxed{\parallel}$ 	
III.	<ol style="list-style-type: none"> 1. $\sim\vdots -\sim \sim\sim \sim\sim -\sim \sim\sim\sim -\wedge \parallel$ 2. $\sim\vdots \sqcup \sqcup -\sim -\sim \sqcup -\wedge \boxed{\parallel}$ 	
IV.	<ol style="list-style-type: none"> 1. $-\sim\sim -- \sqcup -\overline{\wedge} \parallel \quad \pi\rho.$ 2. $-\sim\sim -\sim\sim -\sim\sim -\sim\sim \parallel$ 3. $-\sim\sim -\sim\sim -\sim\sim -\sim\sim \parallel$ 4. $-\sim\sim -\sim\sim -\sim\sim -\sim\sim \parallel$ 5. $-\sim\sim -\sim\sim -\sim\sim -\sim\sim \boxed{\parallel}$ 	

V. ⸿:└ | └ | └ | -• || ~◦ | ~◦ | -◦ | -Λ]]
 VI. 1. ⸿:-◦ | -◦ | └ | -Λ ||
 2. └ | -◦ | └ | -Λ]]

SECOND STROPHE.—Choreic in periods I., II., and IV.; dactylic in III.

I. >:└ | └ | └ | └ || ◦◦◦ | ◦◦◦ | -◦ | -Λ]]
 II. 1. ⸿:◦◦◦ | └ | -◦ | -◦ | └ | -Λ ||
 2. >:◦◦◦ | └ | -◦ | -◦ | └ | -Λ ||
 3. → | -> | -> | -◦ | -> | -> ||
 4. ⸿:-◦ | -◦ | └ | -Λ ||
 5. >:◦◦◦ | └ | └ | -Λ ||
 6. >:◦◦◦ | └ | └ | -Λ ||
 7. -◦ | -◦ | -◦ | -◦ ||
 8. >:◦◦◦ | ⸿◦ | -◦ | ⸿◦ | └ | -Λ ||
 9. >:◦◦◦ | ◦◦◦ | ⸿◦ | -◦ | └ | -Λ ||
 10. ⸿:⸿◦ | └ | -◦ | -◦ | └ | -Λ]]
 III. 1. -◦◦ | -◦◦ | -◦◦ | -◦◦ ||
 2. -◦◦ | -◦◦ | -◦◦ | -◦◦ ||
 3. -◦◦ | -◦◦ | -◦◦ | -◦◦ ||
 4. -◦◦ | -◦◦ | -◦◦ | -◦◦]]
 IV. 1. ⸿:└ | └ | -◦ | -Λ ||
 2. ⸿:-> | -◦ | -◦ | ->]]

THIRD STROPHE.—Periods I., II., and III. consist of anapaestic dimeters, with anacrusis. In I., the spondees give a slow and solemn movement, suited to the theme; in II., where the subject changes from the crime to the passion which prompted it, the rhythm is lightened and accelerated by dactyls. Period IV. shows a blending of different measures, characteristic of the πολυμετρία to which reference was made above. The 1st and 4th verses are still anapaestic dimeters; but v. 2 is a choreic triphony, and v. 3 a logaoedic triphony, of the form known as a 'first Pherecratic.' In period V. we have choreic tetrapodies.

I. 1. -:-- | -- | └ | -Λ ||
 2. -:-- | -- | -- | -Λ ||
 3. ◦◦:-- | -- | -- | -Λ ||
 4. ⸿:-- | -- | └ | -Λ]]

II. 1. $\text{v}\text{v} ; -\text{v}\text{v} | -\text{v}\text{v} | -- | -\overline{\wedge} \parallel$
 2. $- : -- | -\varpi | -- | -\overline{\wedge} \parallel$
 3. $- : -\varpi | -\text{v}\text{v} | -\text{v}\text{v} | -\overline{\wedge} \parallel$
 4. $\boxed{\text{L}\text{v} | \text{L}\text{v} | \text{L} | -\overline{\wedge}} \quad \text{ēπ.}$

III. 1. $- : -- | -- | \varpi - | \varpi \overline{\wedge} \parallel$
 2. $- : -- | -- | \text{L} | -\overline{\wedge} \parallel$

IV. 1. $- : -- | -- | -- | -\overline{\wedge} \parallel$
 2. $> : \text{L} | \text{L} | -\wedge \parallel$
 3. $\text{~v} | \text{v}\text{v}\text{v} | -\wedge \parallel$
 4. $\text{v}\text{v} ; -\varpi | -\text{v}\text{v} | -\varpi | -\overline{\wedge} \parallel$

V. 1. $> : \text{v}\text{v}\text{v} | \text{L} | -\text{v} | -\wedge \parallel$
 2. $\text{v}\text{v}\text{v} | -\text{v} | -\text{v} | -\wedge \parallel$
 3. $> : \text{v}\text{v}\text{v} | \text{v}\text{v}\text{v} | -\text{v} | -\wedge \parallel$
 4. $> : \text{v}\text{v}\text{v} | \text{v}\text{v}\text{v} | -\text{v} | -\wedge \parallel$
 5. $- \omega | - \omega | - \omega | - \omega \parallel$
 6. $> : \text{v}\text{v}\text{v} | -\text{v} | \text{L} | -\wedge \parallel$

EPODE.—I. Anapaestic dimeters (spondaic, as in period I. of the third Strophe), with anacrusis. These afford a soothing effect, after the passionate imprecation which closed the third Antistrophe. Then, in II., the dactylic tetrapodies once more express Electra's vehement grief. Period III. consists of anapaestic dimeters, with a logaoedic tripody. In IV., logaoedic and choreic tripodies are combined; and V. is choreic. Thus the measures used in the preceding part of the Parodos are repeated at the close.

I. 1. $- : -- | -- | \text{L} | -\overline{\wedge} \parallel$
 2. $- : -- | -- | \text{L} | -\overline{\wedge} \parallel$
 3. $- : -- | -- | \text{L} | -\overline{\wedge} \parallel$

II. 1. $- \text{v}\text{v} | - \text{v}\text{v} | - \text{v}\text{v} | - \text{v}\text{v} \parallel$
 2. $- \text{v}\text{v} | - \text{v}\text{v} | - \text{v}\text{v} | - \text{v}\text{v} \parallel$
 3. $- \text{v}\text{v} | -- | -- | -- \parallel$

III. 1. $- : -- | -- | -- | -\overline{\wedge} \parallel$
 2. $- : -- | -- | -- | -\overline{\wedge} \parallel$
 3. $- : -- | -- | - \text{v}\text{v} | -\overline{\wedge} \parallel$
 4. $- : -- | -- | - \text{v}\text{v} | -\overline{\wedge} \parallel$
 5. $\text{~v} | -\text{v} | -\wedge \parallel$

IV. 1. ~ u | - u | L || ~ u | - u | - A ||
 2. - u | - u | L || - u | - u | - A]]

V. 1. - > | ~ u | - u | - A ||
 2. > ; - u | L | - u | - > || - u | - u | L | - A]]

II. First Stasimon, vv. 472—515.

STROPHE.—I. Logaoedic. II., III., and IV., Choreic.

I. 1. - > | ~ u | L | ~ u | - A || πρ.
 2. > ; - > | ~ u | - u | L || - u | - u | L | - A]]

II. 1. u ; - u | - u | u u u | - u | - u | - u | - A ||
 2. u ; - u | L | - u | - u | - u | - u | - A]]

III. 1. u ; - u | - u | - A ||
 2. > ; - u | - u | - u ||
 3. - u | - u | - u | - A]] επ.

IV. 1. > ; - u | - > | - u | - > || L | L | - u | - A ||
 2. > ; - u | - > | - u | - ɔ || L | L | - u | - A ||
 3. > ; ~ u | - u | - ɔ | - u | - > | - A]] επ.

EPODE.—Choreic, in verses of four feet, varied by two hexapodies.

1. > ; u u u | L | L | - u | u u u | L | L | - A ||
 2. > ; u u u | L | L | L | - u | - A ||
 3. > ; u u u | L | L | - > || u u u | L | L | - A ||
 4. > ; - u | L | L | - > || - > | L | L | - A ||
 5. > ; - u | L | L | L | - u | - A ||
 6. u ; - u | L | - > || - u | u u u | L | L | - A]]

III. First Kommos, vv. 823—870.

FIRST STROPHE.—Logaoedic.

I. 1. > ; u u u | L | - u | L | ~ u | - A ||
 2. ~ u | L | ~ u | L || - > | ~ u | L | - A ||
 [ε ε α τ α τ
 ε ε ι ω]

3. $\text{L} | \sim\text{v} | \text{L} | \text{L} \wedge \|$
 4. $-> | \sim\text{v} | \text{L} | \sim\text{v} | \text{L} | -\wedge \|$

II. 1. $> : \sim\text{v} | \text{L} | \sim\text{v} | -\wedge \|$
 2. $\sim\text{v} | \text{L} | \sim\text{v} | \text{L} \| \sim\text{v} | \text{L} | \sim\text{v} | -\wedge \|$
 3. $\sim\text{v} | \text{L} | \text{L} | -\wedge \|$

SECOND STROPHE.—I. Anapaestic dimeters, with a trochaic pentapody as prelude. II. and III., Logaoedic and Choreic verses. Thus here, again, as in the Parodos, the *γένος τρού* and the *γένος διπλάσιον* are combined.

I. 1. $-\text{v} | \text{L} | -\text{v} | -\text{v} | -\wedge \| \quad \pi\rho.$
 2. $-:-- | -- | \sim\text{v} - | -\wedge \|$
 3. $-:-- | -- | -- | -\wedge \|$
 4. $-:-- | -- | \text{L} | -\wedge \|$

II. 1. $\sim\text{v} | \text{L} | \text{L} | -\wedge \|$
 2. $-\text{v} | \text{L} | -\text{v} | -\wedge \|$
 3. $\sim\text{v} \sim\text{v} | -\text{v} | -\text{v} | -\wedge \|$

III. 1. $\sim\text{v} | -\text{v} | -\text{v} | -\text{v} | -\wedge \|$
 2. $\sim\text{v} | -\wedge \|$
 3. $\sim\text{v} | -\text{v} | \text{L} | -\wedge \|$

IV. Second Stasimon, vv. 1058—1097.

FIRST STROPHE.—Logaoedic. A verse of six feet forms the prelude to a series of tetrapodies, which are chiefly first Glyconics, varied, however, by second Glyconics in I. 5, II. 1, 2, 3.

I. 1. $\sim\text{v} | -\text{v} | \text{L} | \sim\text{v} | -\text{v} | -\text{v} | \text{L} \| \quad \pi\rho.$
 2. $\sim\text{v} | -\text{v} | -\text{v} | \text{L} \|$
 3. $\sim\text{v} | -\text{v} | -\text{v} | \text{L} \|$
 4. $\sim\text{v} | -\text{v} | -\text{v} | \text{L} \|$
 5. $\sim\text{v} | -\text{v} | -\text{v} | -\text{v} \|$

II. 1. $-> | \sim\text{v} | -\text{v} | -\wedge \|$
 2. $-\gtrless | \sim\text{v} | -\text{v} | -\wedge \|$
 3. $-\gtrless | \sim\text{v} | \text{L} | -\wedge \| \quad \epsilon\pi.$

III. 1. ~ u | - u | - u | L ||
 2. ~ u | - u | - u | L ||
 3. ~ u | - u | - u | L ||
 4. ~ u | ~ u | - u | ->]

SECOND STROPHE.—I. Logaoedic. II. Choreic.

I. 1. -> | ~ u | L | - A ||
 2. - u | -> | - u | -> | - u | - A ||
 3. ~ u | L | L | - A]]
 II. 1. Z : - u | L | - u | L || - u | - u | L | - A ||
 2. u : - u | ~ u | - u | - u | u u u | - u | u u u | - A ||
 3. u : - u | L | - u | - u | L | - A]] επ.

V. Lyrics for actors (*μέλος ἀπὸ σκηνῆς*), vv. 1232—1286.

STROPHE.—I. and II., Dochmiac. III. Choreic. IV. Logaoedic.

I. 1. u : L u | - A ||
 2. u : -- u | - u || - - u | - A ||
 3. u : u u - u | - A]]

[Here follow two iambic trimeters, vv. 1235, 1236, corresponding with vv. 1256, 1257 in the antistrophe.]

u : L | - A ||
 τί δ' ἔστιν (*Extra metrum.*)
 τι δρῶσα

[Here follows a second pair of trimeters, vv. 1238, 1239, corresponding with vv. 1259, 1260 in the antistrophe.]

II. u : u u - u | - u || - - u | - A]]
 III. 1. u : - u | - u | L | - A ||
 2. u : L | - u | L | - A]]

[Here follows a third pair of trimeters, vv. 1243, 1244, corresponding with v. 1264 in the antistrophe, after which a trimeter has been lost.]

IV. 1. u : u u u | - u | - A ||
 2. Z : u u u | u u u | - A ||

3. > : u u u | u u u | - A ||
4. > : u u u | ~ u | - A ||
5. > : u u u | ~ u | - u | - A]] επ.

[Here follows a fourth pair of trimeters, vv. 1251, 1252, corresponding with vv. 1271, 1272 in the antistrophe.]

EPODE.—Choreic, in verses of six, four, or two feet.

- I. 1. u : - u | L | - u | - A ||
2. u u u | - u | L | L || - u | - u | L | - A ||
3. > : u u u | u u u | - u | - A]]
- II. 1. u : - u | - > | - u | - u | L | - A ||
2. > : - u | - > | - u | - u | L | - A]]

[Here follows an iambic trimeter, v. 1279.]

- III. 1. u : L | - A ||
2. u : L | - A]]
- IV. 1. ~ u | ~ u | - u | - A ||
2. - u | - u | L | - A ||
3. - u | - u | L | - A ||
4. u : - u | - u | - u | - u | L | - A]] επ.
- V. 1. u : - u | - u | - u | - u | L | - A ||
2. - u | - u | - u | - u ||
3. - u | - u | - u | - u | L | - A]]

VI. Third Stasimon, vv. 1384—1397.

The Strophe of this short ode is noteworthy for the different elements combined in it. Verse 1 contains two paeons, of the form known as the *paeon quartus*, ----. Verses 2 and 3 are dochmiae dimeters. In verse 4, instead of again using paeons, the poet employs a kindred measure, the bacchius, --~.

1. u u u - | u u u - ||
2. u : u u - u | - u || - - u | - A ||

[Here follows a trimeter, v. 1386, corresponding with v. 1393 in the antistr.]

3. u : u u - u | - u || - - u | - A ||
4. u : - - u | - L]]

[Here follows an iambic dimeter, v. 1389, corresponding with v. 1396 in the antistrophe. Then an iambic trimeter, v. 1390, corresponding with v. 1397.]

VII. Second Kommos, vv. 1398—1441.

The lyric verses which are in strophic correspondence are not all consecutive, as is shown by the numbering below. But the series constitutes a strophe and an antistrophe, in which each of the three groups of verses forms a rhythmical period. The first and third periods are choreic; the second is logaoedic.

I. Verses 1407, 1428

> : - u | L | - u | L || - u | - u | L | - A ||

II. 1. 1413, 1433

~ u | ~ u | - u | - u | - > ||

2. 1414, 1434

~ u | ~ u | - u | - u | - A]

III. 1. 1419, 1439

u : - u | L | - u | L || - u | L | - u | - A ||

2. 1420, 1440

u : - u | - u | - u | - > || - u | - u | L | - A ||

3. 1421, 1441

- u | - u | L | - A] επ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.	ΧΡΥΣΟΘΕΜΙΣ.
ΟΡΕΣΤΗΣ.	ΚΛΥΤΑΙΜΝΗΣΤΡΑ.
ΗΛΕΚΤΡΑ.	ΑΙΓΙΣΘΟΣ.
ΧΟΡΟΣ.	

The parts would be cast as follows ;—

1. *Protagonist.* Electra.
2. *Deuteronist.* Orestes, Clytaemnestra.
3. *Tritagonist.* Paedagogus, Chrysothemis, Aegisthus.

Fifteen women of Mycenae (*πολίτιδες*, 1227) form the Chorus. The mute persons noticed in the text are, Pylades; a handmaid of Clytaemnestra (634); and the *πρόσπολοι* of Orestes (1123).

STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—120, including a θρῆνος ἀπὸ σκηνῆς,
86—120.

2. πάροδος, in the form of a κομμός, 121—250.

3. ἐπεισόδιον πρῶτον, 251—471.

4. στάσιμον πρῶτον, 472—515.

5. ἐπεισόδιον δεύτερον, 516—1057, including a κομμός,
823—870.

6. στάσιμον δεύτερον, 1058—1097.

7. ἐπεισόδιον τρίτον, 1098—1383, including a μέλος ἀπὸ
σκηνῆς, 1232—1286.

8. στάσιμον τρίτον, 1384—1397.

9. ξεόδος, 1398—1510, including a κομμός, 1398—1441.

ΗΛΕΚΤΡΑ.

J. E.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.

ΟΡΕΣΤΗΣ.

ΗΛΕΚΤΡΑ.

ΧΟΡΟΣ.

ΧΡΥΣΟΘΕΜΙΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΑΙΓΙΣΘΟΣ.

ΗΛΕΚΤΡΑ.

ΤΑΙΔΑΓΩΓΟΣ.

Ω ΤΟΤ στρατηγήσαντος ἐν Τροίᾳ ποτὲ
Ἄγαμέμνονος πᾶν, νῦν ἔκειν' ἔξεστί σοι
παρόντι λεύσσειν, ὅν πρόθυμος ἥσθ' ἀεί.
τὸ γάρ παλαιὸν Ἀργος (οὐπόθεις) τόδε,
τῆς οἰστροπλήγος ἄλσος Ἰνάχου κόρης·
αὗτη δ', Ὁρέστα, τοῦ λυκοκτόνου θεοῦ
ἀγορὰ Λύκειος· οὐξ ἀριστερᾶς δ' ὅδε
Ἡρας ὁ κλεινὸς ναός· οἱ δ' ικάνομεν,
φάσκειν Μυκήνας τὰς πολυχρύσους ὄρâν,
πολύφθορόν τε δῶμα Πελοπιδῶν τόδε,
θθεν σε πατρὸς ἐκ φόνων ἐγώ ποτε
πρὸς σῆς ὁμαίμουν καὶ καστυγήτης λαβὼν
ἥμεγκα κάξεσωσα κάξεθρεψάμην
τοσόνδ' ἐς ἦβης, πατρὶ τιμωρὸν φόνου.
νῦν οὖν, Ὁρέστα, καὶ σὺ φίλτατε ξένων
Πυλάδη, τί χρὴ δρᾶν ἐν τάχει βουλεύτεον·
ώς ήμὲν ἥδη λαμπρὸν ἡλίου σέλας
ἔφα κινεῖ φθέγματ' ὀρνίθων σαφῆ,
μέλαινά τ' ἄστρων ἐκλέλοιπεν εὐφρόνη.
πρὶν οὖν τιν' ἀνδρῶν ἔξοδοι πορεῦν στέγης,

5.

10

15

20

ΟΡ. ἀρ' ἔστιν ἡ δύστηνος Ἡλέκτρα; θέλεις μείνωμεν αὐτοῦ κάπακούσωμεν γόων; 80

ΠΑ. ἥκιστα· μηδὲν πρόσθεν ἡ τὰ Λοξίου πειρώμεθ' ἔρδειν κάπò τῶνδ' ἀρχηγετεῖν, πατρὸς χέοντες λουτρά· ταῦτα γὰρ φέρει νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δρωμένων. 85

σύστ. ΗΛ. ὦ φάος ἀγνὸν καὶ γῆς ἴσθμοιρ' ἀήρ, ὡς μοι πολλὰς μὲν θρήνων φόδάς, πολλὰς δ' ἀντήρεις ἥσθου στέρνων πληγας αίμαστομένων, ὅπόταν δυνοφερὰ νὺξ ὑπολειφθῇ· 90 τὰ δὲ πανυχίδων ἥδη στυγερὰ ἔχυνίσασ' εὐναὶ μογερῶν οἰκων, ὅσα τὸν δύστηνον ἐμὸν θρηνῶ πατέρ', δν κατὰ μὲν βάρβαρον αἶν φοίνιος Ἀρης οὐκ ἔξενισεν, μήτηρ δ' ἡμὴ χώ κοινολεχής Λιγισθος, ὅπως δρῦν ὑλοτόμοι, σχιζουσι κάρα φονίφ πελέκει· κούνδεις τούτων οἰκτος ἀπ' ἄλλης ἡ μοῦ φέρεται, σοῦ, πάτερ, οὗτως αἰκῶς οἰκτρῶς τε θανόντος. 95

ἀντισύστ. ἀλλ' οὐ μὲν δὴ λήξω θρήνων στυγερῶν τε γόων, ἔστ' ἀν παμφεγγεῖς ἀστρων 100 ριπάς, λεύσσω δὲ τόδ' ἡμαρ, μὴ οὐ τεκνολέτειρ' ὡς τις ἀηδῶν ἐπὶ κωκυτῷ τῶνδε πατρώων

81 κάπακούσωμεν Nauck: κάπακούσωμεν MSS. 87 Ισθμοιρος
MSS.: corr. Porson. 105 f. The MSS. have λεύσσω twice, after
ἔστ' ἀν and after ριπάς: Hermann deleted it in the former place.

πρὸς θυρῶν ἡχῷ πᾶσι προφωνεῖν.
 ὁ δῶμ' Ἀτέδου καὶ Περσεφόνης,
 ὁ χθόνιος Ἐρμῆς καὶ πότνιος Ἄρα,
 σεμναῖ τε θεῶν παιῶνες Ἐρινύες,
 αἱ τοὺς ἀδίκως θυγήσκοντας ὄραθ',
 αἱ τοὺς εὐνὰς ὑποκλεπτομένους,
 ἔλθετ', ἀρήξατε, τείσασθε πατρὸς
 φόνου ἡμετέρου,
 καὶ μοι τὸν ἐμὸν πέμψατε ἀδελφόν.
 μούνη γάρ ἄγειν οὐκέτι σωκῷ
 λύπης ἀντίρροπον ἄχθος.

110

115

120

ΧΟΡΟΣ.

στρ. α. ὁ παῖ, παῖ δυστανοτάτας
 2 Ἡλέκτρα ματρός, τίν' ἀεὶ τάκεις ὁδὸς ἀκόρεστον
 οἰμωγὰν
 3 τὸν πάλαι ἐκ δολερᾶς ἀθεωτατα
 4 ματρὸς ἀλόντ' ἀπάταις Ἀγαμέμνονα
 5 κακὰ τε χειρὶ πρόδοτον; ὡς ὁ τάδε πορῶν
 6 δλοστ', εἴ μοι θέμις τάδ' αὐδᾶν.
 Η.Δ. 7 ὁ γενέθλα γενναίων,
 8 ἥκετ' ἐμῶν καμάτων παραμύθιον.
 9 οἰδά τε καὶ ξυνίημι τάδ', οῦ τί με
 10 φυγγάνει· οὐδὲν ἔθέλω προλιπεῖν τόδε,
 11 μὴ οὐ τὸν ἐμὸν στενάχειν πατέρος ἀθλιον.
 12 ἀλλ' ὁ παντοίας φιλότητος ἀμειβόμεναι χάριν,
 13 ἐᾶτέ μ' ὁδὸς ἀλύειν,
 14 αἰαῖ, ἵκνοῦμας.

130

135

113 β. δρᾶθ', | αἱ τοὺς Dobree: δρᾶτε, | τοὺς MSS. 124 ἀθεωτάτας
 MSS.: corr. Erfurdt, Porson. 129 After γενναίων the MSS. add
 πατέρων (or τοκέων τ): del. Monk, Hermann.

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87 ἵσθμοιρος

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110

115

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 8 ἥκετ' ἐμῶν καμάτων παραμύθιον.
 9 οἰδά τε καὶ ξυνίημι τάδ', οὐ τί με
 10 φυγγάνει· οὐδὲ εἴθέλω προλιπεῖν τόδε,
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 13 ἐᾶτέ μ' ὁδὸς ἀλύειν,
 14 αἰαῖ, ἵκνοῦμαι.

130

135

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 MSS.: corr. Erfurdt, Porson. 129 After γενναίων the MSS. add
 πατέρων (or τοκέων τ): del. Monk, Hermann.

αντ. α. ΧΟ. ἀλλ' οὗτοι τὸν γ' ἔξ 'Αἰδία
 2 παγκοίνου λίμνας πατέρ' ἀνστάσεις οὕτε γόοις
 οὕτε λιταῖσιν.
 3 ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον 140
 4 ἄλγος ἀεὶ στενάχουσα διόλυνσαι,
 5 ἐν οἷς ἀνάλυσίς ἐστιν οὐδεμίᾳ κακῶν.
 6 τί μοι τῶν δυσφόρων ἐφίει;

ΗΛ. 7 οὐκτιος ὃς τῶν οἰκτρῶς 145
 8 οἰχομένων γονέων ἐπιλάθεται.
 9 ἀλλ' ἐμέ γ' ἀ στονέσσ' ἄραρεν φρένας,
 10 ἀ "Ιτυν, αἰὲν "Ιτυν δλοφύρεται,
 11 δρυις ἀτυζομένα, Διὸς ἄγγελος.
 12 ἵω παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεόν, 150
 13 ἄτ' ἐν τάφῳ πετραίφ
 14 αἰὲν δακρύεις.

στρ. β'. ΧΟ. οὗτοι σοὶ μούνα, τέκνον, ἄχος ἐφάνη βροτῶν,
 2 πρὸς ὅ τι σὺ τῶν ἔνδον εἶ περισσά, 155
 3 οἵς ὁμόθεν εἴ καὶ γονῷ ἔνυαιμος,
 4 οἵα Χρυσόθεμις ζώει καὶ Ἰφιάνασσα,
 5 κρυπτῷ τ' ἀχέων ἐν ἥβᾳ,
 6 δλβιος, δν ἀ κλεινὰ
 7 γᾶ ποτε Μυκηναίων 160

8 δέξεται εὐπατρίδαν, Διὸς εῦφρονι
 9 βήματι μολόντα τάνδε γάν 'Ορέσταν.
 ΗΛ. 10 δν γ' ἔγὼ ἀκάματα προσμένουσ', ἄτεκνος,
 11 τάλαιν' ἀνύμφευτος αἰὲν οἰχνῶ, 165
 12 δάκρυσι μυδαλέα, τὸν ἀνήνυτον
 13 οἵτον ἔχουσα κακῶν· ὁ δὲ λάθεται
 14 δν τ' ἔπαθ' ὡν τ' ἐδάη. τέ γάρ οὐκ ἐμοὶ

139 οὕτε γόοις οὕτε λιταῖσιν L, vulg. (λιταῖς r): οὕτε γόοισιν οὗτ' εὐχαῖς conj. Erfurdt (οὕτε γόοισιν οὗτ' ἄντας Hermann). 160—163 The MSS. and older edd. give these four vv. to Electra: corr. Tyrwhitt, Reiske.
 164 δν γ' ἔγὼ Hermann: δν ἔγωγ' MSS.

15 ἔρχεται ἀγγελίας ἀπατώμενον;

170

16 ἀεὶ μὲν γὰρ ποθεῖ,

17 ποθῶν δ' οὐκ ἀξιοῦ φανῆναι.

ἀντ. β'. ΧΟ. θάρσει μοι, θάρσει, τέκνουν· ἔτι μέγας οὐρανῷ

2 Ζεύς, δις ἐφορᾶ πάντα καὶ κρατύνει. 175

3 ω̄ τὸν ὑπεραλγῆ χόλου νέμουσα

4 μήδ' οἰς ἔχθαιρεις ὑπεράχθεο μήτ' ἐπιλάθου.

5 χρόνος γὰρ εὐμαρῆς θεός.

6 οὔτε γὰρ δ' τὰν Κρῖσαν

180

7 βούνομον ἔχων ἀκτὰν

8 πᾶς Ἀγαμεμνονίδας ἀπερίτροπος,

9 οὐδὲ δ' παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσων.

ΗΛ. 10 ἀλλ' ἐμὲ μὲν δὲ πολὺς ἀπολέλουπεν ἥδη 185

11 βίοτος ἀνέλπιστος, οὐδὲν δὲ τὸν ἀρκῶ·

12 ἀτις ἄνευ τεκέων κατατάκομαι,

13 δις φίλος οὕτις ἀνὴρ ὑπερίσταται,

14 ἀλλ' ἀπερεῖ τις ἔποικος ἀναξία

15 οἰκονομῷ θαλάμους πατρός, ὁδε μὲν

190

16 ἀεικεῖ σὺν στολῇ,

17 κεναῖς δὲ ἀμφίσταμαι τραπέζαις.

στρ. γ'. ΧΟ. οἰκτρὰ μὲν νόστοις αὐδά,

2 οἰκτρὰ δὲ ἐν κοίταις πατρῷαις

3 δὲ οἱ παγχάλκων ἀνταλα

195

4 γενύνων ὡρμάθῃ πλαγά.

5 δόλος ἦν δὲ φράσας, ἔρος δὲ κτείνας,

6 δεινὰν δεινῶς προφυτεύσαντες

7 μορφάν, εἴτ' οὖν θεὸς εἴτε βροτῶν

174 ἔτι L¹: ἔστι L^c, A, vulg.—μέγας ἐν οὐρανῷ MSS.: ἐν del. Heath.

180 Κρῖσαν τ: Κρίσαν L, vulg. 181 βούνομον L¹: βουνόμον L^c, A.

187 τεκέων Meineke (a conjecture found also in a Vienna ms., cod. Vindob.

281, of the 14th or 15th cent.): τοκέων MSS. 192 ἀμφίσταμαι τ: ἀφ-

εταμαι L¹: ἀφίσταμαι L^c, A, vulg. 195 δὲ σοι MSS.: corr. Hermann.

8 ἦν ὁ ταῦτα πράσσων.
 Ηλ. 9 ὡς πασᾶν κείνα πλέον ἀμέρα
 10 ἐλθοῦσ' ἔχθιστα δή μοι·
 11 ὡς νύξ, ὡς δείπνων ἀρρήτων
 12 ἔκπαγλ' ἄχθη,
 13 τοὺς ἐμὸς ἵδε πατήρ 200
 14 θανάτους αἰκεῖς διδύμαιν χειροῖν,
 15 αὐτὸν ἐμὸν εἶλον βίον
 16 πρόδοτον, αἴ μ' ἀπώλεσαν·
 17 οἵς θεὸς ὁ μέγας Ὄλυμπιος
 18 ποίνιμα πάθεα παθεῖν πόροι,
 19 μηδέ ποτ' ἀγλατὰς ἀποναίατο
 20 τοιάδ' ἀνύσαντες ἔργα.

Διτ. γ'. ΧΟ. φράζουν μὴ πόρσω φωνεῦν.
 2 οὐ γνώμαν ἴσχεις ἐξ οἶφων
 3 τὰ παρόντ' οἰκείας εἰς ἄτας
 4 ἐμπίπτεις οὕτως αἰκάδες;
 5 πολὺ γάρ τι κακῶν ὑπερεκτήσω,
 6 σὰ δυσθύμῳ τίκτουσ' ἀεὶ²¹⁵
 7 ψυχῆς πολέμους· τὰ δὲ τοὺς δυνατοῖς
 8 οὐκ ἐριστὰ πλάθειν.

Ηλ. 9 δεινοῖς ἡμαγκάσθην, δεινοῖς·
 10 ἐξοιδέ, οὐ λάθει μ' ὄργα.
 11 ἀλλ' ἐν γάρ δεινοῖς οὐ σχήσω
 12 ταύτας ἄτας,
 13 δόφρα με βίος ἔχῃ.
 14 τίνι γάρ ποτ' ἄν, ὡς φιλία γενέθλα,
 15 πρόσφορον ἀκούσαιμ' ἔπος,
 16 τίνι φρονοῦντι καίρια;
 17 ἄνετέ μ', ἄνετε, παράγοροι·
 18 τάδε γάρ ἄλυτα κεκλήσεται,

200

205

210

215

220

225

230

ιο οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι
το ἀνάριθμος ὥδε θρήνων.

ἔπ. ΧΟ. ἀλλ' οὖν εὔνοίᾳ γ' αὐδῶ,
μάτηρ ὡσεὶ τις πιστά,
μὴ τίκτειν σ' ἄταν ἄταις.

235

ΗΛ. καὶ τί μέτρον κακότατος ἔφυ; φέρε,
πῶς ἐπὶ τοῦς φθιμένοις ἀμελεῖν καλόν;
ἐν τίνι τούτῳ ἔβλαστ' ἀνθρώπων;
μήτ' εἴην ἔντιμος τούτοις,
μήτ', εἰ τῷ πρόσκειμαι χρηστῷ,
ξυνναίοιμ' εὐκηλος, γονέων
ἔκτιμους ἵσχουσα πτέρυγας
δέξυτόνων γόων.
εἰ γὰρ ὁ μὲν θανὼν γᾶ τε καὶ οὐδὲν ὅν
κείσεται τάλας, οἱ δὲ μὴ πάλιν
δώσουσ' ἀντιφόνους δίκας,
ἔρροι τ' ἀν αἰδῶς ἀπάντων τ' εὐσέβεια θνατῶν. 250

245

ΧΟ. ἐγὼ μέν, ω παῖ, καὶ τὸ σὸν σπεύδοντος' ἄμμα
καὶ τούμὸν αὐτῆς ἡλθον· εἰ δὲ μὴ καλῶς
λέγω, σὺ νίκα· σοὶ γὰρ ἐφόμεσθ' ἄμμα.

ΗΛ. αἰσχύνομαι μέν, ω γυναῖκες, εἰ δοκῶ
πολλοῖσι θρήνοις δυσφορεῦν ὑμῖν ἄγαν·
ἀλλ' ή βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν,
σύγγυνωτε. πῶς γάρ, ἡτις εὐγενὴς γυνή,
πατρῷ δρῶσα πήματ' οὐ δρῷη τάδ' ἄν,
ἄγὼ κατ' ἡμαρ καὶ κατ' εὐφρόνην ἀεὶ²⁵⁵
θάλλοντα μᾶλλον ἡ καταφθίνονθ' δρῶ;
ἡ πρώτα μὲν τὰ μητρὸς ἡ μ' ἐγένατο
ἔχθιστα συμβέβηκεν· εἴτα δώμασιν
ἐν τοῖς ἐμαυτῆς τοῖς φουεῦσι τοῦ πατρὸς
ἔννειμι, κάκ τῶνδ' ἄρχομαι, κάκ τῶνδέ μοι

260

λαβεῖν θ' ὁμοίως καὶ τὸ τητάσθαι πέλει. 265
 ἔπειτα πολας ἡμέρας δοκεῖς μ' ἀγειν,
 δταν θρόνοις Αἴγισθον ἐνθακοῦντ' ἵδω
 τοῖσιν πατρῷοις, εἰσίδω δ' ἐσθήματα
 φοροῦντ' ἐκείνῳ ταῦτά, καὶ παρεστίους
 σπένδοντα λοιβᾶς ἔνθ' ἐκείνον ὠλεσεν, 270
 ἵδω δὲ τούτων τὴν τελευταίαν ὕβριν,
 τὸν αὐτοέντην ἡμίν ἐν κολτῃ πατρὸς
 ἔνν τῇ ταλαίνῃ μητρί, μητέρ' εἰ χρεὼν
 ταύτην προσαυδάν τῷδε συγκοιμωμένην.
 ἡ δ' ἀδει τλίμων ἀστε τῷ μιάστορι 275
 ἔνυεστ', Ἐρινὺν οὔτιν' ἐκφοβουμένη.
 ἀλλ' ὅσπερ ἐγγελῶσα τοῖς ποιουμένοις,
 εὐροῦσ' ἐκείνην ἡμέραν ἐν ᾧ τότε
 πατέρα τὸν ἀμὸν ἐκ δόλου κατέκτανεν,
 ταύτῃ χοροὺς ἴστησι καὶ μηλοσφαγεῖ 280
 θεοῖσιν ἔμμην' ἱερὰ τοῖς σωτηρίοις.
 ἐγὼ δ' ὄρώσ' ἡ δύσμορος κατὰ στέγας
 κλαίω, τέτηκα, κάπικωκύω πατρὸς
 τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην
 αὐτῇ πρὸς αὐτήν· οὐδὲ γάρ κλαύσαι πάρα 285
 τοσόνδ' ὅσον μοι θυμὸς ἥδονὴν φέρει.
 αῦτῃ γάρ ἡ λόγοισι γενναία γυνὴ
 φωνοῦσα τοιάδ' ἔξονειδίζει κακά·
 ὡ δύσθεον μίσημα, σοὶ μόνῃ πατήρ
 τέθινηκεν; ἀλλοι δ' οὔτις ἐν πένθει βροτῶν; 290
 κακῶς ὅλοιο, μηδέ σ' ἐκ γόων ποτὲ
 τῶν νῦν ἀπαλλάξειαν οἱ κάτω θεοί.
 τάδ' ἔξινθρίζει· πλὴν ὅταν κλύῃ τινὸς
 ἥξοντ' Ὁρέστην· τηνικαῦτα δ' ἔμμανῆς
 βοᾷ παραστᾶσ', οὐ σύ μοι τῶνδ' αἰτία; 295
 οὐ σὸν τόδ' ἐστὶ τούργου, ἥτις ἐκ χερῶν

κλέψασ' Ὁρέστην τῶν ἐμῶν ὑπεξέθουν;
 ἀλλ' ἵσθι τοι τείσουσά γ' ἀξίαν δίκην.
 τοιαῦθ' ὑλακτεῖ, σὺν δ' ἐποτρύνει πέλας
 ὁ κλεινὸς αὐτῇ ταύτᾳ νυμφίος παρών,
 ὁ πάντ' ἄναλκις οὐτος, ἡ πᾶσα βλάβη,
 ὁ σὺν γυναιξὶ τὰς μάχας ποιούμενος.

ἐγὼ δ' Ὁρέστην τῶνδε προσμένουσ' ἀεὶ³⁰⁰
 παυστῆρ' ἐφήξειν ἡ τάλαιν' ἀπόλλυμα.
 μέλλων γὰρ ἀεὶ δρᾶν τι τὰς οὔστας τέ μου
 καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.
 ἐν οὐν τοιούτοις οὕτε σωφρονεῖν, φίλαι,
 οὕτ' εὐσεβεῖν πάρεστιν, ἀλλ' ἐν τοι κακοῖς
 πολλή στ' ἀνάγκη κάπιτηδεύειν κακά.

ΧΟ. φέρ' εἰπέ, πότερον δύντος Αἰγίσθου πέλας
 λέγεις τάδ' ἡμῖν, ἡ βεβώτος ἐκ δόμων;

ΗΛ. ἡ κάρτα· μη δόκει μ' ἄν, εἴπερ ἦν πέλας,
 θυραῖον οἰχυεῖν· νῦν δ' ἀγροῦσι τυγχάνει.

ΧΟ. ἡ κανὴ ἐγὼ θαρσοῦσα μᾶλλον ἐσ λόγους
 τοὺς σοὺς ίκοιμην, εἴπερ ὥδε ταῦτ' ἔχει;

ΗΛ. ως νῦν ἀπόντος ἴστόρει· τί σοι φίλον;
 ΧΟ. καὶ δή σ' ἐρωτῶ, τοῦ κασιγνήτου τί φήσ,
 ἥξοντος, ἡ μέλλοντος; εἰδέναι θέλω.

ΗΛ. φησίν γε· φάσκων δ' οὐδὲν ὅν λέγει ποεῖ.
 ΧΟ. φιλεῖν γὰρ ὀκνεῖν πρᾶγμ' ἀνὴρ πράσσων μέγα. 320

ΗΛ. καὶ μὴν ἔγωγ' ἔσωστ' ἐκεῖνον οὐκ ὅκνω.
 ΧΟ. θάρσει· πέφυκεν ἐσθλός, ὥστ' ἀρκεῖν φίλοις.

ΗΛ. πέποιθ', ἐπει τὰν οὐ μακρὰν ἔζων ἐγώ.
 ΧΟ. μὴ νῦν ἔτ' εἴπης μηδέν· ως δόμων ὄρῳ

τὴν σὴν ὅμαιμον, ἐκ πατρὸς ταύτοῦ φύσιν,
 Χρυσόθεμιν, ἐκ τε μητρός, ἐντάφια χεροῖν
 φέρουσαν, οīα τοῖς κάτω νομίζεται.

300 ταῦτα MSS.: corr. Blomfield. 309 πολλῆστ' L: πολλὴ γ' ε.
 314 ἡ δ' ἀν L¹, vulg. (ἡ δὰν τ): ἡ καν L^c, A.

ΧΡΥΣΟΘΕΜΙΣ.

τίν' αὐτὸν τήνδε πρὸς θυρῶνος ἔξόδοις
ἐλθοῦσα φωνεῖς, ὡς κασιγνήτη, φάτιν,
κούνδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις 330
θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά;
καίτοι τοσοῦτόν γένοις παροῦσιν· ὥστε ἄν, εἰ σθένος
ἀλγῷ πρὸς παροῦσιν· λάβοις φρονῶ.
νῦν δὲ ἐν κακοῖς μοι πλεῦν ὑφειμένη δοκεῖ, 335
καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μή.
τοιαῦτα δὲ ἄλλα καὶ σὲ βούλομαι ποεῖν.
καίτοι τὸ μὲν δίκαιον οὐχ οὐδὲν λέγω,
ἄλλον δὲ σὺ κρίνεις· εἰ δὲ ἐλευθέραν με δεῖ
ζῆν, τῶν κρατούντων ἐστὶ πάντες ἀκουστέα. 340

Η.Δ. δεινόν γέ σ' οὖσαν πατρὸς οὐδὲ σὺ παῖς ἔφυς
κείνου λελῆσθαι, τῆς δὲ τικτούσης μέλειν.
ἄπαντα γάρ σοι τάμα νουθετήματα
κείνης διδακτά, κούδεν ἐκ σαυτῆς λέγεις.
ἔπειθ' ἐλοῦ γε θάτερ', ή φρονεῦν κακώς, 345
ἢ τῶν φίλων φρονοῦσα μὴ μνήμην ἔχειν.
ἥτις λέγεις μὲν ἀρτίως ὡς, εἰ λάβοις
σθένος, τὸ τούτων μῆσος ἐκδείξειας ἄν.
ἔμοι δὲ πατρὶ πάντα τιμωρουμένης
οὗτε ξυνέρδεις τήν τε δρῶσαν ἐκτρέπεις. 350
οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;
ἐπεὶ δίδαξον, ή μάθ' ἔξι ἔμοι, τί μοι
κέρδος γένοιτο ἀν τῶνδε ληξάσῃ γόων;
οὐ ζῶ; κακῶς μέν, οἰδ', ἐπαρκούντως δὲ ἔμοι.
λυπῶ δὲ τούτους, ὥστε τῷ τεθνηκότι 355
τιμᾶς προσάπτειν, εἴ τις ἐστ' ἐκεῖ χάρις.
σὺ δὲ ημὸν ή μισοῦσα μισεῖς μὲν λόγῳ,

ἔργῳ δὲ τοῖς φουεῦσι τοῦ πατρὸς ξύνει.
 ἐγὼ μὲν οὖν οὐκ ἄν ποτ', οὐδὲ εἰ μοι τὰ σὰ
 μέλλοι τις οἴσειν δῶρ', ἐφ' οἷσι νῦν χλιδᾶς, 360
 τούτους ὑπεικάθοιμι· σοὶ δὲ πλουσίᾳ
 τράπεζα κείσθω καὶ περιρρείτω βίος.
 ἐμοὶ γὰρ ἔστω τούμε μὴ λυπεῖν μόνον
 βόσκημα· τῆς σῆς δ' οὐκ ἐρῶ τιμῆς τυχεῖν.
 οὐδὲ ἀν σύ, σώφρων γ' οὖσα. νῦν δὲ ἔξδον πατρὸς 365
 πάντων ἀρίστου παιδα κεκλήσθαι, καλοῦ
 τῆς μητρός· οὕτω γὰρ φανεῖ πλείστοις κακή,
 θανόντα πατέρα καὶ φίλους προδοῦσα σούς.

ΧΟ. μηδὲν πρὸς ὄργην πρὸς θεῶν· ὡς τοῖς λόγοις
 ζηνεστιν ἀμφοῖν κέρδος, εἰ σὺ μὲν μάθοις 370
 τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὗτη πάλιν.
 ΧΡ. ἐγὼ μέν, ὡς γυναικες, ἥθας εἰμί πως
 τῶν τῆσδε μύθων· οὐδὲ ἀν ἐμνήσθην ποτέ,
 εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἴὸν
 ἤκουος', δὲ ταύτην τῶν μακρῶν σχήσει γόων. 375
 ΗΛ. φέρ' εἰπὲ δὴ τὸ δεινόν· εἰ γὰρ τῶνδε μοι
 μεῖζόν τι λέξεις, οὐκ ἀν ἀντείποιμ' ἔτι.
 ΧΡ. ἀλλ' ἔξερῶ σοι πᾶν ὅσουν κάτοιδ' ἐγώ.
 μέλλουσι γάρ σ', εἰ τῶνδε μὴ λήξεις γόων,
 ἐνταῦθα πέμψειν ἔνθα μή ποθ' ἥλιου 380
 φένγος προσόψῃ, ζῶσα δὲ ἐν κατηρεφεῖ
 στέγῃ χθονὸς τῆσδε ἔκτὸς ὑμνήσεις κακά.
 πρὸς ταῦτα φράζου, καί με μή ποθ' ὕστερον
 παθοῦσα μέμψῃ· νῦν γὰρ ἐν καλῷ φρονεῖν.
 ΗΛ. ή ταῦτα δὴ με καὶ βεβούλευνται ποεῖν; 385
 ΧΡ. μάλισθ· ὅταν περ οἴκαδ' Αἴγισθος μόλιγ.
 ΗΛ. ἀλλ' ἔξικοιτο τοῦδε γ' οὕνεκ' ἐν τάχει.
 ΧΡ. τίν', ὡς τάλαινα, τόνδε ἐπηράσω λόγον;
 ΗΛ. ἐλθεῖν ἐκεῖνον, εἰ τι τῶνδε δρᾶν νοεῖ.

ΧΡ. ὅπως πάθης τί χρῆμα; ποῦ ποτ' εἰ φρενῶν; 390
 ΗΛ. ὅπως ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω.
 ΧΡ. βίου δὲ τοῦ παρόντος οὐ μνεῖαν ἔχεις;
 ΗΛ. καλὸς γὰρ οὐμὸς βίοτος ὥστε θαυμάσαι.
 ΧΡ. ἀλλ' ἦν ἄν, εἰ σύ γ' εὐ φρονεῖν ἡπιστασο.
 ΗΛ. μή μ' ἐκδίδασκε τοὺς φίλοις εἶναι κακήν. 395
 ΧΡ. ἀλλ' οὐ διδάσκω· τοὺς κρατοῦσι δ' εἰκαθεῖν.
 ΗΛ. σὺ ταῦτα θώπευ· οὐκ ἐμοὺς τρόπους λέγεις.
 ΧΡ. καλόν γε μέντοι μὴ ἔξι ἀβουλίας πεσεῖν.
 ΗΛ. πεσούμεθ', εἰ χρή, πατρὶ τιμωρούμενοι.
 ΧΡ. πατὴρ δὲ τούτων, οἴδα, συγγράμμην ἔχει. 400
 ΗΛ. ταῦτ' ἔστι τάπῃ πρὸς κακῶν ἐπαινέσαι.
 ΧΡ. σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοὶ;
 ΗΛ. οὐ δῆτα· μή πω νοῦ τοσόνδ' εἴην κενή.
 ΧΡ. χωρήσομαι τάρ' οὐπερ ἐστάλην ὁδοῦ.
 ΗΛ. ποὶ δ' ἐμπορεύει; τῷ φέρεις τάδ' ἔμπυρα; 405
 ΧΡ. μήτηρ με πέμπει πατρὶ τυμβεύσαι χοάς.
 ΗΛ. πῶς εἴπας; ή τῷ δυσμενεστάτῳ βροτῶν;
 ΧΡ. δν ἔκταν' αὐτῇ τούτῳ γὰρ λέξαι θέλεις.
 ΗΛ. ἐκ τοῦ φίλων πεισθεῖσα; τῷ τοῦτ' ἥρεσεν;
 ΧΡ. ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί. 410
 ΗΛ. ω̄ θεοί πατρῷοι, συγγένεσθέ γ' ἀλλὰ νῦν.
 ΧΡ. ἔχεις τι θάρσος τοῦδε τοῦ τάρβους πέρι;
 ΗΛ. εἴ μοι λέγοις τὴν δψιν, εἴποιμ' ἀν τότε.
 ΧΡ. ἀλλ' οὐ κάτοιδα πλὴν ἐπὶ σμικρὸν φράσας
 ΗΛ. λέγ' ἀλλὰ τοῦτο· πολλά τοι σμικροὶ λόγοι 415
 ἔσφηλαι ἥδη καὶ κατώρθωσαν βροτούς.
 ΧΡ. λόγος τις αὐτήν ἐστιν εἰσιδεῖν πατρὸς
 τοῦ σοῦ τε κάμοῦ δευτέραν ὄμιλίαν
 ἐλθόντος εἰς φῶς· εἴτα τόνδ' ἐφέστιον
 πῆξαι λαβόντα σκῆπτρον, οὐφόρει ποτὲ 420

413 λέγοις Triclinius: λέγεις L, vulg.

414 σμικρὸν L^c, Γ: σμικροῦ (ορ -ω) L¹: σμικρῶν τ.

αὐτός, τανῦν δ' Αἴγισθος· ἔκ τε τοῦδ' ἄνω
βλαστεῖν βρύοντα θαλλόν, φ' κατάσκιον
πᾶσαν γενέσθαι τὴν Μυκηναίων χθόνα.
τοιαῦτά του παρόντος, ἡνίχ' Ἡλίῳ
δείκνυσι τοῦνταρ, ἔκλυνον ἐξηγουμένου.

425

πλείω δὲ τούτων οὐ κάτοιδα, πλὴν ὅτι
πέμπει με κείη τοῦδε τοῦ φόβου χάριν.
πρὸς νῦν θεῶν σε λίσσομαι τῶν ἐγγενῶν
ἔμοὶ πιθέσθαι μηδ' ἀβούλᾳ πεσεῖν.
εἰ γάρ μ' ἀπώσει, σὸν κακῷ μέτει πάλιν.

430

ΗΛ. ἀλλ', ὡς φίλη, τούτων μὲν ὅν ἔχεις χεροῖν
τύμβῳ προσάγής μηδέν. οὐ γάρ σοι θέμις
οὐδὲ δσιον ἔχθρᾶς ἀπὸ γυναικὸς ἴστάναι
κτερίσματ' οὐδὲ λοντρὰ προσφέρειν πατρί·
ἀλλ' ἡ πνοαῖσιν ἡ βαθυσκαφεῖ κόνει
κρύψον νῦν, ἔνθα μή ποτ' εἰς εὐνὴν πατρὸς
τούτων πρόσεισι μηδέν. ἀλλ' ὅταν θάνη,
κειμῆλι' αὐτῇ ταῦτα σφέσθω κάτω.
ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτη γυνὴ
πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοὰς
οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε.
σκέψαι γάρ εἰ σοι προσφιλῶς αὐτῇ δοκεῖ
γέρα τάδ' οὖν τάφοισι δέξεσθαι νέκυς,
νόφ' ἡς θανὼν ἄτιμος ὥστε δυσμενὴς
ἐμασχαλίσθη, κάπῃ λοντροῦσιν κάρα
κηλίδας ἔξεμαξεν. ἀρά μη δοκεῖς
λυτήρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν;
οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθει· σὺ δὲ
τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας
κάμον ταλαινης, σμικρὰ μὲν τάδ', ἀλλ' ὅμως
ἄχω, δὸς αὐτῷ, τήνδ' ἀλιπαρῇ τρίχα

445

433 ἀπὸ om. L¹, add. L^c (above the line): it is wanting in some of the
later MSS. (as Γ), but present in A, E, and others. 443 δέξεσθαι
Heath: δέξασθαι MSS. 451 τήνδε γ' (τ' J.) ἀλιπαρον conj. Hartung.

καὶ ζῶμα τούμὸν οὐ χλιδᾶς ἡσκημένου.

αἰτοῦ δὲ προσπίτυοντα γῆθεν εὔμενή

ἡμῖν ἀρωγὸν αὐτὸν εἰς ἐχθροὺς μολεῖν,

καὶ παιᾶν Ὄρέστην ἐξ ὑπερτέρας χερὸς

455

ἐχθροῖσιν αὐτοῦ ζῶντ’ ἐπεμβῆναι ποδί,

ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέραις

χεροὶ στέφωμεν ἢ τανῦν δωρούμεθα.

οἷμαι μὲν οὖν, οἷμαι τι κάκείνῳ μέλον

πέμψαι τάδε αὐτῇ δυσπρόσοπτ’ ὄνείρατα·

460

δόμως δ’, ἀδελφή, σοὶ θ’ ὑπούργησον τάδε

ἔμοι τ’ ἀρωγά, τῷ τε φιλτάτῳ βροτῶν

πάντων, ἐν "Αἰδου κειμένῳ κοινῷ πατρὶ

ΧΟ. πρὸς εὐσέβειαν ἢ κόρη λέγει· σὺ δέ,

εἰ σωφρονήσεις, ω̄ φίλη, δράσεις τάδε.

465

ΧΡ. δράσω· τὸ γάρ δίκαιον οὐκ ἔχει λόγον

δυοῖν ἐρίζειν, ἀλλ’ ἐπισπεύδειν τὸ δρᾶν.

πειρωμένῃ δὲ τῶνδε τῶν ἔργων ἔμοὶ

σιγὴ παρ’ ὑμῶν πρὸς θεῶν ἔστω, φίλαι·

ώς εἰ τάδε ἢ τεκοῦσα πεύσεται, πικρὰν

470

δοκῶ με πεῖραν τήνδε τολμήσειν ἔτι.

στρ. ΧΟ. εἰ μὴ ὕγια παράφρων μάντις ἔφυν

2 καὶ γυνάμας λειπομένα σοφᾶς, εἰσιν ἀ πρόμαντις 475

3 Δίκα, δίκαια φερομένα χεροῦν κράτη·

4 μέτεισιν, ω̄ τέκνουν, οὐ μακροῦν χρόνου.

5 ὑπεστέ μοι θάρσος, ἀδυπνόων κλύουσαν

480

6 ἀρτίως ὀνειράτων·

7 οὐ γάρ ποτ’ ἀμναστεῖ γ’ ὁ φύσας σ’ Ἐλλάνων ἄναξ,

8 οὐδὲ ἀ παλαιὰ χαλκόπλακτος ἀμφάκης γένυς, 485

9 ἃ νιν κατέπεφνεν αἰσχύσταις ἐν αἰκλαῖς.

479 θάρσος L (made by an early hand, perh. the first, from θρόσος),
Α, vulg.: θράσος r. 480 κλύουσαν L: κλυνόσῃ (or -ῃ) r. 482 δ
φύσας σ’] σ’ om. MSS., add. Fröhlich.

ἀτ. ήξει καὶ πολύπους καὶ πολύχειρ
 2 ἡ δεινοῖς κρυπτομένα λόχοις χαλκόπους Ἐρινύς.
 3 ἄλεκτρ' ἄνυμφα γὰρ ἐπέβα μιαιφόνων 491
 4 γάμων ἀμιλλήμαθ' οἰσιν οὐ θέμις.
 5 πρὸ τῶνδε τοί μ' ἔχει μή ποτε μή ποθ' ἡμῖν 495
 6 ἀψεγές πελᾶν τέρας
 7 τοῖς δρῶσι καὶ συνδρῶσιν. ἡ τοι μαντεῖαι βροτῶν
 8 οὐκ εἰσὶν ἐν δεινοῖς ὄνειροις οὐδὲ ἐν θεσφάτοις, 500
 9 εἰ μὴ τόδε φάσμα νυκτὸς εὖ κατασχήσει.

επ. ω Πέλοπος ἡ πρόσθεν πολύπονος ἵππεία, 505
 ώς ἔμολες αἰανῆς τὰδε γῆ.
 εὗτε γὰρ ὁ ποντισθεὶς Μυρτίλος ἐκοιμάθη,
 παγχρυσέων δίφρων δυστάνοις αἰκίαις 510
 πρόρριξος ἐκριθείσις, οὐδὲ τί πω
 ἔλειπεν ἐκ τοῦδε οἴκου πολύπονος αἰκία. 515

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ἀνειμένη μέν, ώς ἔοικας, αὐδή στρέφει·
 οὐ γὰρ πάρεστ' Αἴγισθος, ὃς σ' ἐπεῖχ' ἀεὶ¹
 μή τοι θυραίαν γ' οὔσαν αἰσχύνειν φίλους·
 νῦν δ' ώς ἅπεστ' ἐκεῖνος, οὐδὲν ἐντρέπει
 ἐμοῦ γε· καίτοι πολλὰ πρὸς πολλούς με δὴ 520
 ἔξειπας ώς θρασεῖα καὶ πέρα δίκης
 ἄρχω, καθυβρίζουσα καὶ σὲ καὶ τὰ σά.
 ἐγὼ δ' ὑβριν μὲν οὐκ ἔχω, κακῶς δέ σε
 λέγω, κακῶς κλύουσα πρὸς σέθεν θαμά.
 πατήρ γάρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' ἀεὶ 525

495 f. πρὸ τῶνδε...ἡμῖν] So A and most MSS. The second μή ποτε is absent from L, Γ, and a few others. After έχει, Γ, Aug. c, and Pal. add θάρος. A possible reading is, πρὸ τῶνδε τοι θάρος ισχει με, μή ποθ' ἡμῖν.
 506 αἰανῆς L¹: αἰανή L^c, vulg. 510 παγχρύσων MSS.: corr. Hermann. 513 οὐ τίς πω MSS.: corr. Hermann. 514 ἔλειπεν L, A, vulg.: ἔλειπεν Γ.—οἴκου L (but with traces of an erased σ), vulg.: οἴκους Triclinius: οἴκον conj. Dobree.

ώς ἔξ ἐμοῦ τέθυηκεν. ἔξ ἐμοῦ· καλῶς
 ἔξοιδα· τῶνδ' ἀρνησις οὐκ ἔνεστί μοι·
 ή γάρ Δίκη νιν εἰλεν, οὐκ ἐγὼ μόνη,
 ή χρῆν σ' ἀρήγειν, εἰ φρονοῦσ' ἐτύγχανες.
 ἐπεὶ πατὴρ ὑτος σός, δὸν θρηνεῖς ἀε', 530
 τὴν σὴν ὅμαιμων μοῦνος Ἐλληνῶν ἔτλη
 θῦσαι θεοῖσιν, οὐκ ἵσον καμὼν ἐμοὶ^λ
 λύπης, ὅτ' ἔσπειρ, ὕσπειρ ἡ τίκτουσ' ἐγώ.
 εἰεν, δίδαξον δῆ με, τοῦ χάριν, τίνων
 ἔθυσεν αὐτήν; πότερον Ἀργείων ἐρεῦς; 535
 ἀλλ' οὐ μετήν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν.
 ἀλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανὼν
 τᾶμ' οὐκ ἔμελλε τῶνδέ μοι δώσειν δίκην;
 πότερον ἐκείνῳ παῖδες οὐκ ἡσαν διπλοῦ,
 οὐδὲ τῆσδε μᾶλλον εἰκὸς ἡν θυησκειν, πατρὸς 540
 καὶ μητρὸς δυτας, ἡς ὁ πλοῦς ὅδ' ἡν χάριν;
 ή τῶν ἐμῶν "Αἰδης τιν' Ἰμερον τέκνων
 ή τῶν ἐκείνης ἔσχε δαίσασθαι πλέον;
 ή τῷ πανώλει πατρὶ τῶν μὲν ἔξ ἐμοῦ
 παῖδων πόθος παρεῖτο, Μενέλεω δ' ἐνήν; 545
 οὐ ταῦτ' ἀβούλου καὶ κακοῦ γνώμην πατρός;
 δοκῶ μέν, εὶ καὶ σῆς δίχα γνώμης λέγω.
 φαίη δ' ἀν ἡ θανοῦσά γ', εἰ φωνὴν λάβου
 ἐγὼ μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις
 δύσθυμος· εἰ δὲ σοὶ δοκῶ φρονεῦν κακῶς, 550
 γνώμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.

Η.Λ. ἐρεῦς μὲν οὐχὶ νῦν γέ μ' ὡς ἄρξασά τι
 λυπηρόν, εἴτα σοῦ τάδ' ἔξήκουσ' ὑπο·
 ἀλλ' ἡν ἐφῆς μοι, τοῦ τεθνηκότος θ' ὑπερ
 λέξαιμ' ἀν ὄρθως τῆς κασιγνήτης θ' ὁμοῦ.
 Κ.Λ. καὶ μὴν ἐφίημ· εἰ δέ μ' ὀδ' ἀεὶ λόγους
 ἔξηρχες, οὐκ ἀν ἡσθα λυπηρὰ κλύειν.

ΗΛ. καὶ δὴ λέγω σοι. πατέρα φῆς κτεῖναι. τίς ἀν
τούτου λόγος γένοιτ' ἀν αἰσχίων ἔτι,
εἴτ' οὖν δικαίως εἴτε μή; λέξω δέ σοι,
ώς οὐ δίκη γ' ἔκτεινας, ἀλλά σ' ἔσπασεν
πειθὼ κακοῦ πρὸς ἀνδρός, φ τανῦν ξύνει.
ἔρον δὲ τὴν κυναγὸν Ἀρτεμιν, τύνος
ποινὰς τὰ πολλὰ πνεύματ' ἔσχ' ἐν Αὐλίδι.
ἢ ὡς φράσω· κείνης γάρ οὐ θέμις μαθεῖν. 560
πατήρ ποθ' οὐμός, ώς ἐγὼ κλύω, θεᾶς
παίζων κατ' ἀλσος ἔξεκίνησεν ποδοῦν
στικτὸν κεράστην ἔλαφον, οὐ κατὰ σφαγὰς
ἐκκομπάσας ἔπος τι τυγχάνει βαλών.
κακ τοῦδε μηνίσασα Λητώα κόρη 570
κατεῖχ' Ἀχαιούς, ώς πατήρ ἀντίσταθμον
τοῦ θηρὸς ἐκθύσειε τὴν αὐτοῦ κόρην.
ῳδ' ἦν τὰ κείνης θύματ'. οὐ γάρ ἦν λύσις
ἀλλη στρατῷ πρὸς οἰκον οὐδὲ εἰς Ἰλιον.
ἀνθ' ὅν βιασθεὶς πολλὰ κάντιβάς μόλις 575
ἔθυσεν αὐτήν, οὐχὶ Μενέλεω χάριν.
εὶ δὲ οὖν, ἐρῶ γάρ καὶ τὸ σόν, κείνον θέλων
ἐπωφελῆσαι ταῦτ' ἔδρα, τούτου θανεῖν
χρῆν αὐτὸν οὐνεκ' ἐκ σέθεν; ποίω νόμῳ;
ὅρα τιθεῖσα τόνδε τὸν ιόμον βροτοῖς 580
μὴ πῆμα σαυτῇ καὶ μετάγνοιαν τιθῆσ.
εὶ γάρ κτενοῦμεν ἄλλον ἀντ' ἄλλου, σύ τοι
πρώτη θάνοις ἄν, εἰ δίκης γε τυγχάνοις.
ἄλλ' εἰσόρα μὴ σκῆψιν οὐκ οὐσαν τίθησ.
εὶ γάρ θέλεις, δίδαξον ἀνθ' ὅτου τανῦν 585
αἰσχιστα πάντων ἔργα δρῶσα τυγχάνεις,
ἥτις ξυνεύδεις τῷ παλαμναίῳ, μεθ' οὐ
πατέρα τὸν ἀμὸν πρόσθεν ἔξαπώλεσας,

564 ἔσχ' ἐν L, vulg.: ἔσχεν τ. 581 τιθηις L: τιθης A, vulg.
584 τιθης L, vulg.: τιθῆς τ.

καὶ παιδοποιεῖς· τοὺς δὲ πρόσθεν εὐσεβεῖς
καὶ εὐσεβῶν βλαστόντας ἐκβαλοῦσ’ ἔχεις. 590
πῶς ταῦτ’ ἐπαινέσαιμ’ ἄν; ή καὶ ταῦτ’ ἐρεῖς
ώς τῆς θυγατρὸς ἀντίποινα λαμβάνεις;
αἰσχρῶς δ’, ἐάν περ καὶ λέγης· οὐ γὰρ καλὸν
ἐχθροῖς γαμεῖσθαι τῆς θυγατρὸς οὖνεκα.
ἀλλ’ οὐ γὰρ οὐδὲ νουθετεῖν ἔξεστί σε, 595
ἢ πᾶσαν ἵης γλώσσαν ὡς τὴν μητέρα
κακοστομοῦμεν. καὶ σ’ ἔγωγε δεσπότιν
ἢ μητέρ’ οὐκ ἔλασσον εἰς ἡμᾶς νέμω,
ἢ ζῷ βίον μοχθηρόν, ἔκ τε σοῦ κακοῦ
πολλοῖς ἀεὶ ἔνυοῦσα τοῦ τε συννόμου. 600
οἱ δ’ ἄλλοι ἔξω, χεῖρα σὴν μόλις φυγών,
τλήμων Ὁρέστης δυστυχῆ τρίβει βίον.
δν πολλὰ δή με σοὶ τρέφειν μιάστορα
ἐπηγιάσω· καὶ τόδ’, εἴπερ ἔσθενον,
ἔδρων ἄν, εὐ τοῦτ’ ἵσθι. τοῦδέ γ’ οὖνεκα 605
κήρυσσέ μ’ εἰς ἅπαντας, εἴτε χρῆς κακὴν
εἴτε στόμαργον εἴτ’ ἀναιδείας πλέαν.
εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις,
σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν.
ΧΟ. ὁρῶ μένος πνέουσαν· εἰ δὲ σὺν δίκῃ
ξύνεστι, τοῦδε φροντίδ’ οὐκέτ’ εἰσορῶ. 610
ΚΔ. ποίας δ’ ἐμοὶ δεῖ πρός γε τήνδε φροντίδος,
ἥτις τοιαῦτα τὴν τεκοῦσαν ὕβρισεν,
καὶ ταῦτα τηλικοῦτος; ἀρά σοι δοκεῖ
χωρεῦν ἀν εἰς πᾶν ἔργον αἰσχύνης ἄτερ; 615
ΗΛ. εὖ νυν ἐπίστω τῶνδε μ’ αἰσχύνην ἔχειν,
κεὶ μὴ δοκῶ σοι· μανθάνω δ’ ὁθούνεκα
ἔξωρα πράσσω κούνι ἐμοὶ προσεικότα.
ἀλλ’ ἡ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ

593 αἰσχρῶς δ' L, A, vulg.: δ' ομ. Γ.
603 δῆ με σοι Brunck: δῆ μέ σοι L, vulg. 606 χρῆ Wunder: χρὴ MSS.

έργῳ ἔξαναγκάζει με ταῦτα δρᾶν βίᾳ·	620
αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκδιδάσκεται.	
ΚΛ. ὡς θρέμμ' ἀναιδές, η σ' ἐγώ καὶ τάμ' ἔπη καὶ τάργα τάμὰ πόλλ' ἄγαν λέγειν ποεῖν.	
ΗΛ. σύ τοι λέγεις νιν, οὐκ ἐγώ· σὺ γὰρ ποεῖς τοῦργον· τὰ δὲ ἔργα τοὺς λόγους εὑρίσκεται.	625
ΚΛ. ἀλλ' οὐ μὰ τὴν δέσποιναν Ἀρτεμιν θράσους τοῦδ' οὐκ ἀλύξεις, εντ' ἀν Αἴγισθος μόλῃ.	
ΗΛ. ὅρας; πρὸς ὄργην ἐκφέρει, μεθεῖσά μοι λέγειν ἢ χρῆζοιμ, οὐδὲ ἐπίστασαι κλύειν.	
ΚΛ. οὔκουν ἔάσεις οὐδὲ νπ' εὐφήμου βοῆς θύσαι μ', ἐπειδὴ σοι γ' ἐφῆκα πᾶν λέγειν;	630
ΗΛ. ἐῶ, κελεύω, θῦε· μηδὲ ἐπαιτιώ τούμὸν στόμ', ὡς οὐκ ἀν πέρα λέξαιμ' ἔτι	
ΚΛ. ἐπαιρε δὴ σὺ θύμαθ' ή παροῦσά μοι πάγκαρπ', ἀνακτὶ τῷδ' ὅπως λυτηρίους	635
εὐχάς ἀνάσχω δειμάτων ἢ οὐν ἔχω. κλύνοις ἀν ἥδη, Φοῖβε προστατήριε,	
κεκρυμμένην μους βάξιν· οὐ γὰρ ἐν φίλοις ὅ μυθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει	
πρὸς φῶς παρούσης τῆσδε πλησίας ἐμοί, μηδὲ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῆ	640
σπείρη ματαιαν βάξιν εἰς πᾶσαν πόλιν. ἀλλ' ἀδ' ἀκουε· τῇδε γὰρ κάγὼ φράσω.	
ἀν γὰρ προσεῖδον νυκτὶ τῇδε φάσματα διστῶν ὄνειρων, ταῦτά μοι, Λύκει ἀναξ,	645
εἰ μὲν πέφθηνεν ἐσθλά, δὸς τελεσφόρα, εἰ δὲ ἔχθρά, τοῖς ἔχθροῖσιν ἔμπαλιν μέθες·	
καὶ μή με πλούτον τοῦ παρόντος εἰ τινες δόλοισι βουλεύουσιν ἐκβαλεῖν, ἐφῆς,	
ἀλλ' ἀδέ μ' ἀεὶ ζῶσαν ἀβλαβεῖ βίῳ δόμους Ἀτρειδῶν σκῆπτρά τ' ἀμφέπειν τάδε,	650
φίλοισι τε ἔνυούσαν οἵς ξύνειμι νῦν	

εὐημεροῦσαν καὶ τέκνων ὅσων ἐμοὶ⁶⁵⁵
 δύσνοια μὴ πρόσεστιν ἢ λύπη πικρά.
 ταῦτ', ὁ Λύκει' Ἀπολλον, Ἄλεως κλύων
 δὸς πᾶσιν ἡμῖν ὥσπερ ἔξαιτούμεθα.
 τὰ δὲ ἄλλα πάντα καὶ σιωπώσης ἐμοῦ
 ἐπαξιῶ σε δαίμον' ὅντ' ἔξειδέναι·
 τοὺς ἐκ Διὸς γὰρ εἰκός ἐστι πάνθ' ὄραν.

ΠΑΙΔΑΓΩΓΟΣ.

ξέναι γυναῖκες, πῶς ἀν εἰδείην σαφῶς 660
 εἰ τοῦ τυράννου δώματ' Αἰγύσθου τάδε;
ΧΟ. τάδ' ἐστίν, ὁ ξέν· αὐτὸς γῆκασας καλῶς.
ΠΑ. ἢ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ
 κείνου; πρέπει γὰρ ὡς τύραννος εἰσορᾶν.
ΧΟ. μάλιστα πάντων· οὗδε σοι κείνη πάρα. 665
ΠΑ. ω̄ χαῖρ', ἄνασσα· σὸν φέρων ηκα λόγους
 ηδεῖς φίλου παρ' ἀνδρὸς Αἰγύσθῳ θ' ὄμοιν.
ΚΛ. ἐδεξάμην τὸ ρήθεν· εἰδέναι δὲ σου
 πρώτιστα χρήξω, τίς σ' ἀπέστειλεν βροτῶν.
ΠΑ. Φανοτεύς ὁ Φωκεύς, πράγμα πορσύνων μέγα. 670
ΚΛ. τὸ ποίον, ω̄ ξέν·; εἰπέ· παρὰ φίλου γὰρ ὧν
 ἀνδρός, σάφ' οἴδα, προσφιλεῖς λέξεις λόγους.
ΠΑ. τέθυηκ' Ὁρέστης· ἐν βραχεῖ ξυνθεὶς λέγω.
ΗΛ. οἱ γῶ τάλαιν', δλωλα τῆδ' ἐν ημέρᾳ.
ΚΛ. τί φήσι, τί φήσι, ω̄ ξένε; μὴ ταύτης κλύε. 675
ΠΑ. θανόντ' Ὁρέστην νῦν τε καὶ πάλαι λέγω.
ΗΛ. ἀπωλόμην δύστηνος, οὐδένεν εἰμ' ἔτι.
ΚΛ. σὺ μὲν τὰ σαυτῆς πρᾶσσ', ἐμοὶ δὲ σύ, ξένε,
 τάληθὲς εἰπέ, τῷ τρόπῳ διόλλυται;
ΠΑ. κάπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω. 680
 κείνος γὰρ ἐλθὼν εἰς τὸ κλεινὸν Ἐλλάδος
 πρόσχημ' ἀγῶνος Δελφικῶν ἄθλων χάριν,

676 πάλαι λέγω L, vulg.: τότ' ἐννέπω A (a v. l. noted by schol. in L).

ὅτ' ἥσθετ' ἀνδρὸς ὄρθιων κηρυγμάτων
δρόμου προκηρύξαντος, οὐ πρώτη κρίσις,
εἰσῆλθε λαμπρός, πᾶσι τοῖς ἐκεῖ σέβας· 685
δρόμου δὲ ἵσώσας τάφεσει τὰ τέρματα
νίκης ἔχων ἐξῆλθε πάντιμον γέρας.
χῶπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,
οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.
ἐν δὲ ἶσθ'. δσων γάρ εἰσεκήρυξαν βραβῆς
[δρόμων διαύλων πένταθλ' ἢ νομίζεται,] 690
τούτων ἐνεγκὼν πάντα τάπινίκια
ἀλβίζετ'; Αργεῖος μὲν ἀνακαλούμενος,
δόνομα δὲ Ὁρέστης, τοῦ τὸ κλεινὸν Ἐλλάδος
Ἄγαμέμνονος στράτευμ' ἀγείραντός ποτε. 695
καὶ ταῦτα μὲν τοιαῦθ'. ὅταν δέ τις θεῶν
βλάπτη, δύναιτ' ἀν οὐδὲ ἀν ἰσχύων φυγεῖν.
κεῖνος γάρ ἄλλης ἡμέρας, δθ' ἵππικῶν
ἥν ήλιον τέλλοντος ὠκύπους ἀγών,
εἰσῆλθε πολλῶν ἀρματηλατῶν μέτα. 700
εὶς ἦν Ἀχαιός, εὶς ἀπὸ Σπάρτης, δύο
Λίβνες ξυγωτῶν ἀρμάτων ἐπιστάται·
κάκεῦνος ἐν τούτοισι Θεσσαλὰς ἔχων
ἵππους, ὁ πέμπτος· ἔκτος ἐξ Αἰτωλίας
ξανθαῖσι πώλοις· ἔβδομος Μάγνης ἀνήρ· 705
οὐδὲ δ' δγδοος λεύκιππος, Αἰνιὰν γένος·
ἔνατος Ἀθηνῶν τῶν θεοδμήτων ἄπο·
Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν δχον.
στάντες δὲ δθ' αὐτοὺς οἱ τεταγμένοι βραβῆς
κλήρους ἐπηλαν καὶ κατέστησαν δίφρους, 710
χαλκῆς ὑπαὶ σάλπιγγος ἥξαν· οἱ δὲ ἄμα

686 τάφεσε Musgrave: τῇ φέσει MSS. 691 Michaelis, Tournier
and J. would reject this v., and read ἄθλων instead of τούτων in 692.
709 δθ' αἴροντι L, vulg. (δτ' αἴροντι Γ): ιν' αἴροντι Nauck. 710 κλήρους
MSS.: corr. Wunder.

ἵπποις ὁμοκλήσαντες ἡμίας χεροῦν
 ἔσεισαν· ἐν δὲ πᾶς ἐμεστώθη δρόμος
 κτύπου κροτητῶν ἀρμάτων· κόνις δὲ ἄνω
 φορεῖθ· ὅμοιος δὲ πάντες ἀναμεμυγμένοι 715
 φειδοντο κέντρων οὐδέν, ὡς ὑπερβάλοι
 χνύας τις αὐτῶν καὶ φρυάγμαθ' ἵππικά.
 ὅμοιος γάρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις
 ἥφριξον, εἰσέβαλλον ἵππικαὶ πνοαί.
 κεῦνος δὲ ὑπὸ αὐτὴν ἐσχάτην στήλην ἔχων 720
 ἔχριμπτ' ἀεὶ σύρυγγα, δεξιὸν δὲ ἀνεὶς
 σειραῖον ἵππον εἰργε τὸν προσκείμενον.
 καὶ πρὸν μὲν ὁρθοὶ πάντες ἔστασαν δίφροι·
 ἔπειτα δὲ Αἰνιάνος ἀνδρὸς ἀστομοὶ 725
 πῶλοι βίᾳ φέρουσιν, ἐκ δὲ ὑποστροφῆς,
 τελοῦντες ἔκτον ἔβδομόν τ' ἥδη δρόμον,
 μέτωπα συμπαίουσι Βαρκαίοις ὅχοις·
 κἀντεῦθεν ἄλλος ἄλλον ἔξι ἐνὸς κακοῦ
 ἔθραυνε κάνεπιπτε, πᾶν δὲ ἐπίμπλατο
 ναυαγίων Κρισαίον ἵππικῶν πέδον. 730
 γνοὺς δὲ οὐξ Ἀθηνῶν δεινὸς ἡνιοστρόφος
 ἔξι παρασπᾷ κάνακωχεύει παρεὶς
 κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.
 ἥλαυνε δὲ ἐσχατος μὲν ὑστέρας ἔχων
 πῶλους Ὁρέστης, τῷ τέλει πίστιν φέρων· 735
 δπως δὲ ὄρᾳ μόνον νιν ἐλλελειμμένοι,
 δέξιν δὲ ὕπτων κέλαδον ἐνσείσας θοαῖς
 πῶλοις διώκει, καξισώσαντε ξυγὰ
 ἥλαυνετην, τότε ἄλλος, ἄλλοθ' ἄτερος
 κάρα προβάλλων ἵππικῶν ὀχημάτων. 740

721 δεξιὸν τ' Triclinius. 732 κάνακωχεύει MSS.: corr. Cobet.
 734 ὑστέρας ἔχων L¹: ὑστέρας δὲ ἔχων L^c (a late hand), A, vulg.
 736 δπως δὲ L¹, Γ: δδ' ὡς δ' L^c: δδ' ὡς ορ δ' ὡς r. 738 καξισώσ-
 αντε L: -ει A, vulg.

καὶ τοὺς μὲν ἀλλούς πάντας ἀσφαλεῖς δρόμους
ῷρθοῦθ' ὁ τλήμων ὄρθος ἐξ ὄρθῶν δίφρων.
ἔπειτα λύων ἡνίαν ἀριστερὰν
κάμπτοντος ἵππου λανθάνει στήλην ἄκραν
παῖσας· ἔθραυσε δὲ ἄξονος μέσας χνόας, 745
καὶ ἀντύγων ἀλισθεῖ· σὺν δὲ ἐλίσσεται
τμητοῖς ἴμᾶσι τοῦ δὲ πίπτοντος πέδῳ
πῶλοι διεσπάρησαν εἰς μέσον δρόμου.
στρατὸς δὲ ὅπως ὁρᾶ νῦν ἐκπεπτωκότα
δίφρων, ἀνωλόλυξε τὸν νεανίαν, 750
οἵ ἔργα δράσας οἴα λαγχάνει κακά,
φορούμενος πρὸς οὐδας, ἀλλοτ’ οὐρανῷ
σκέλη προφαίνων, ἔστε νῦν διφρηλάται,
μόλις κατασχεθόντες ἵππικὸν δρόμου,
ἔλυσαν αἱματηρόν, ὥστε μηδένα 755
γυνῶναι φίλων ἰδόντ’ ἀν ἄθλιον δέμας.
καὶ νῦν πυρῷ κέαντες εὐθὺς ἐν βραχεῖ
χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ
φέρουσιν ἄνδρες Φωκέων τεταγμένοι,
ὅπως πατρώφας τύμβον ἐκλάχῃ χθονός. 760
τοιαῦτά σοι ταῦτ’ ἔστιν, ὡς μὲν ἐν λόγῳ
ἀλγενά, τοὺς δὲ ἰδούσιν, οἶπερ εἴδομεν,
μέγιστα πάντων ὧν ὅπωπ’ ἐγὼ κακῶν.

ΧΟ. φεῦ φεῦ· τὸ πᾶν δὴ δεσπόταισι τοῖς πάλαι
πρόρριζον, ὡς ἔοικεν, ἔφθαρται γένος. 765

ΚΛ. ὡ Ζεῦ, τί ταῦτα, πότερον εὐτυχῆ λέγω,
ἢ δεινὰ μέν, κέρδη δέ; λυπηρῶς δὲ ἔχει,
εἰ τοῖς ἐμαυτῆς τὸν βίον σφίζω κακοῖς.

ΠΑ. τί δὲ ὡδὸς ἀθυμεῖς, ὡ γύναι, τῷ νῦν λόγῳ;

ΚΛ. δεινὸν τὸ τίκτειν ἔστιν· οὐδὲ γάρ κακῶς
πάσχοντι μῖσος ὧν τέκῃ προσγίγνεται. 770

757 κήαντες L (κελαντες Triclinius): corr. Brunck, Erfurdt.

760 ἐκλάχῃ γ: ἐκλάχοι L, vulg.

ΠΑ. μάτην ἀρ' ἡμεῖς, ὡς ἔοικεν, ἥκομεν.

ΚΛ. οὗτοι μάτην γε· πῶς γὰρ ἀν μάτην λέγοις;
εἴ μοι θανόντος πίστ' ἔχων τεκμήρια
προσῆλθες, δότις τῆς ἐμῆς ψυχῆς γεγώς,
μαστῶν ἀποστάτας καὶ τροφῆς ἐμῆς, φυγὰς
ἀπεξενοῦτο· καὶ μ', ἐπεὶ τῆσδε χθονὸς
ἔξηλθεν, οὐκέτ' εἰδεν· ἐγκαλῶν δέ μοι
φόνους πατρόφους δειν' ἐπηγγείλει τελεῖν·
ῶστ' οὕτε νυκτὸς ὑπνον οὕτ' ἐξ ἡμέρας
ἐμὲ στεγάζειν ἡδύν, ἀλλ' ὁ προστατῶν
χρόνος διηγέ μ' αἰὲν ὡς θανουμένην.
νῦν δ', ἡμέρᾳ γὰρ τῇδ' ἀπήλλαγμαι φόβου
πρὸς τῆσδ' ἐκείνου θ·· ἦδε γὰρ μείζων βλάβη
ξύνοικος ἡν μοι, τούμδον ἐκπίνονος' ἀεὶ⁷⁷⁵
ψυχῆς ἄκρατον αἷμα—νῦν δ' ἔκηλά που
τῶν τῆσδ' ἀπειλῶν οὔνεχ' ἡμερεύσομεν.

ΗΛ. οἵμοι τάλαινα· νῦν γὰρ οἱμώξαι πάρα,
'Ορέστα, τὴν σὴν ἔνυμφοράν, δθ' ὠδ' ἔχων
πρὸς τῆσδ' ὑβρίζει μητρός. ἀρ' ἔχει καλῶς;⁷⁸⁰

ΚΛ. οὗτοι σύ· κείνοις δ' ὡς ἔχει καλῶς ἔχει.

ΗΛ. ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.

ΚΛ. ἥκουσεν ὧν δεῖ κάπεκύρωσεν καλῶς.

ΗΛ. ὑβρίζε· νῦν γὰρ εὐτυχοῦσα τυγχάνεις.

ΚΛ. οὐκονν 'Ορέστης καὶ σὺ παύσετον τάδε;

ΗΛ. πεπαύμεθ' ἡμέis, οὐχ ὅπως σε παύσομεν.

ΚΛ. πολλῶν ἀν ἥκοις, ὡς ξέν', ἀξιος τυχεῖν,
εἰ τὴνδ' ἐπαυσας τῆς πολυγλώσσου βοῆς.

ΠΑ. οὐκοῦν ἀποστείχοιμ' ἄν, εἰ τάδ' εὐ κυρεῖ.

ΚΛ. ἥκιστ· ἐπείπερ οὕτ' ἐμοῦ καταξίως⁷⁹⁵
πράξειας οὕτε τοῦ πορεύσαντος ξένου.

783 ἀπήλλαγμαι (sic) L, prob. made by the first hand from ἀπηλλάγη, the reading of Γ and of Suidas (s. v. προστατῶν): but A and most MSS. have the perf. 797 τυχεῖν A, vulg. (made in L from φιλεῖν): φιλεῖν τ (φίλος Γ).

ἀλλ' εἴσιθ' εἴσω· τήνδε δ' ἔκτοθεν βοῶν
ἔα τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.

ΗΛ. ἀρ' ὑμνὺς ὡς ἀλγοῦσα κωδυνωμένη
δεινῶς δακρῦσαι κάπικωκῦσαι δοκεῖ
τὸν υἱὸν ἡ δύστηνος ὥδ' ὀλωλότα;
ἀλλ' ἐγγελῶσα φροῦδος. ὁ τάλαιν' ἐγώ·
Ὀρέστα φίλταθ', ὡς μ' ἀπώλεσας θανὼν.
ἀποσπάσας γὰρ τῆς ἐμῆς οἴχει φρενὸς
αἷ̄ μοι μόναι παρῆσταν ἐλπίδων ἔτι,
σὲ πατρὸς ἥξειν ζῶντα τιμωρόν ποτε
κάμουν ταλαίνης. νῦν δὲ ποῖ με χρὴ μολεῖν;
καὶ πατρός. ἥδη δεῖ με δουλεύειν πάλιν
ἐν τοῖσιν ἔχθιστοισιν ἀνθρώπων ἐμοὶ⁸¹⁵
φονεῦσι πατρός. ἀρά μοι καλῶς ἔχει;
ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου
ξύνοικος εἴσειμ, ἀλλὰ τῇδε πρὸς πύλη
παρεῖστ' ἐμαυτὴν ἀφιλος αὐλανῶ βίον.
πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται,
τῶν ἔνδον δυτῶν· ὡς χάρις μέν, ἦν κτάνη,
λύπη δ', ἐὰν ζῷ· τοῦ βίου δ' οὐδεὶς πόθος.

στρ. α. ΧΟ. ποῦ ποτε κεραυνὸι Διός, ἡ ποῦ φαέθων
2 "Αλιος, εὶ ταῦτ' ἐφορῶντες κρύπτουσιν ἔκηλοι; 826

ΗΛ. 3 ἐ̄, αἰαῖ.

ΧΟ. 4 ὡ̄ παῖ, τί δακρύεις;

ΗΛ. 5 φεῦ. ΧΟ. μηδὲν μέγ' ἀντηγ. ΗΛ. ἀπολεῖς. ΧΟ.
πῶς; 831

ΗΛ. 6 εὶ τῶν φανερῶς οἰχομένων
7 εἰς 'Αἴδαν ἐλπίδ' ὑποίσεις, κατ' ἐμοῦ τακομένας
8 μᾶλλον ἐπεμβάσει. 835

ἀντ. α'. ΧΟ. οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις

² ἔρκεστι κρυφθέντα γυναικῶν· καὶ νῦν ὑπὸ γαίας

ΗΛ. ³ ἐ ἔ· ίω. 840

ΧΟ. ⁴ πάμψυχος ἀνάσσει.

ΗΛ. ⁵ φεῦ. ΧΟ. φεῦ δῆτ'· δλοὰ γὰρ ΗΛ. ἐδάμη. ΧΟ. ναλ.

ΗΛ. ⁶ οἰδ' οἰδ'· ἐφάνη γὰρ μελέτωρ 846

⁷ ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δὲ οὕτις ἔτ' ἔσθ'· δις γὰρ
ἔτ' ήν,

⁸ φροῦδος ἀναρπασθεῖς.

στρ. β'. ΧΟ. δειλαία δειλαίων κυρεῖς.

ΗΛ. ² κάγῳ τοῦδ' ἵστωρ, ὑπερίστωρ, 840

³ πανσύρτῳ παμμήνῳ πολλῶν

⁴ δεινῶν στυγνῶν τ' αἰώνι.

ΧΟ. ⁵ εἴδομεν ἀθρήνεις.

ΗΛ. ⁶ μή μέ νυν μηκέτι

⁷ παραγάγης, ἵν' οὐ ΧΟ. τί φής; 846

ΗΛ. ⁸ πάρεισιν ἐλπίδων ἔτι

⁹ κοινοτόκων

¹⁰ εὐπατριδᾶν ἀρωγαῖ.

ἀντ. β'. ΧΟ. πᾶσι θνατοῖς ἔφυ μόρος. 850

ΗΛ. ² ή καὶ χαλαργοῖς ἐν ἀμιλλαις

³ οὕτως ὡς κείνῳ δυστάνῳ

⁴ τμητοῖς ὀλκοῖς ἐγκύρσαι;

ΧΟ. ⁵ ἄσκοπος ἀ λώβα.

ΗΛ. ⁶ πῶς γὰρ οὔκ; εἰ ξένος 855

⁷ ἄτερ ἐμάν χερῶν ΧΟ. παπαῖ.

ΗΛ. ⁸ κέκευθεν, οὕτε του τάφου

⁹ ἀντιάσας

¹⁰ οὕτε γόων παρ' ἡμῶν. 870

838 After γυναικῶν the MSS. add ἀπάταις: del. Brunck. 852 αἵωνι Hermann: ἀχέων L, vulg.: ἀχαλων A. 853 ἀθρήνεις Dindorf: ἀ θροεῖς MSS. 856 After τι φής, the MSS. add αὐδᾶς δὲ ποῶν; del. Triclinius. 859 εὐπατριδᾶν τ' MSS.: τ' om. Suidas s. v. παραγάγης.

ΧΡΥΣΟΘΕΜΙΣ.

νόφ' ήδονής τοι, φιλτάτη, διώκομαι
 τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.
 φέρω γὰρ ήδονάς τε κάνάπαυλαν ὡν
 πάροιθεν εἰχεις καὶ κατέστενες κακῶν.

ΗΛ. πόθεν δ' ἀν εῦροις τῶν ἐμῶν σὺ πημάτων 875
 ἄρηξιν, οἷς ἵασιν οὐκ ἔνεστ' ἵδεῖν;
 ΧΡ. πάρεστ' Ὁρέστης ήμίν, ἵσθι τοῦτ' ἐμοῦ
 κλύνουσ', ἐναργῶς, ὥσπερ εἰσορᾶς ἐμέ.
 ΗΛ. ἀλλ' ή μέμηνας, ὡς τάλαινα, κάππῃ τοῖς
 σαυτῆς κακοῖσι κάππῃ τοῖς ἐμοῖς γελᾶς; 880
 ΧΡ. μὰ τὴν πατρῷαν ἔστιαν, ἀλλ' οὐχ ὑβρει
 λέγω τάδ', ἀλλ' ἐκεῖνον ὡς παρόντα νῦν.
 ΗΛ. οἵμοι τάλαινα· καὶ τίνος βροτῶν λόγον
 τόνδ' εἰσακούσασ' ὀδε πιστεύεις ἄγαν;
 ΧΡ. ἐγὼ μὲν ἔξ ἐμοῦ τε κούκη ἄλλης σαφῆ
 σημεῖ' ἰδούσα τῷδε πιστεύω λόγῳ.
 ΗΛ. τίν', ὡς τάλαιν', ἰδούσα πίστιν; εἰς τέ μοι
 βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί;
 ΧΡ. πρός νυν θεῶν ἀκουσον, ὡς μαθοῦσά μου
 τὸ λοιπὸν ή φρονοῦσαν ή μώραν λέγης. 890
 ΗΛ. σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ήδονή.
 ΧΡ. καὶ δὴ λέγω σοι πᾶν δσον κατειδόμην.
 ἐπεὶ γὰρ ἥλθον πατρὸς ἀρχαῖνον τάφον,
 ὅρῳ κολώνης ἔξ ἄκρας νεορρύτους
 πηγὰς γάλακτος, καὶ περιστεφῇ κύκλῳ
 πάντων δσ' ἔστιν ἀνθέων θήκην πατρός.
 ἰδούσα δ' ἔσχον θαῦμα, καὶ περισκοπῶ
 μή ποιού τις ήμιν ἐγγὺς ἐγχρίμπτη βροτῶν.
 ὡς δ' ἐν γαλήνῃ πάντ' ἐδερκόμην τόπον,

τύμβου προσεῖρπον ἀσσον· ἐσχάτης δ' ὁρῶ 900
 πυρᾶς νεώρη βόστρυχον τετμημένον·
 κεύθὺς τάλαιν' ὡς εἰδον, ἐμπαίει τί μοι
 ψυχῇ σύνηθες ὅμμα, φιλτάτου βροτῶν
 πάντων Ὁρέστου τοῦθ' ὄρâν τεκμήριον·
 καὶ χερσὸν βαστάσασα δυσφημῶ μὲν οὖ,
 χαρᾶ δὲ πίμπλημ' εὐθὺς ὅμμα δακρύων. 905
 καὶ νῦν θ' ὁμοίως καὶ τότ' ἔξεπίσταμαι
 μή του τόδ' ἀγλάΐσμα πλὴν κείνου μολεῖν.
 τῷ γὰρ προσήκει πλήν γ' ἐμοῦ καὶ σοῦ τόδε;
 κἀγὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι, 910
 οὐδὲν αὖ σύ· πῶς γάρ; ή γε μηδὲ πρὸς θεοὺς
 ἔξεστ' ἀκλαύστῳ τῆσδ' ἀποστῆναι στέγης.
 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' ὁ νοῦς φιλεῖ
 τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθαν' αὖ·
 ἀλλ' ἔστ' Ὁρέστου ταῦτα τάπιτύμβια. 915
 ἀλλ', ὡς φίλη, θάρσυνε. τοὺς αὐτοῦσί τοι
 οὐχ αὐτὸς ἀεὶ δαιμόνων παραστατεῖ.
 νῦν ἦν τὰ πρόσθεν στυγνός· ή δὲ νῦν ἵσως
 πολλῶν ὑπάρξει κύρος ἡμέρα καλῶν.

ΗΛ. φεῦ τῆς ἀνοίας, ὡς σ' ἐποικτίρω πάλαι. 920
 ΧΡ. τί δ' ἔστιν; οὐ πρὸς ἡδουὴν λέγω τάδε;
 ΗΛ. οὐκ οἰσθ' ὅποι γῆς οὐδὲ ὅποι γυνώμης φέρει.
 ΧΡ. πῶς δ' οὐκ ἐγὼ κάτοιδ' ἃ γ' εἰδον ἐμφανῶς;
 ΗΛ. τέθυηκεν, ὡς τάλαινα· τάκείνου δέ σοι
 σωτήρι ἔρρει· μηδὲν εἰς κείνον γ' ὅρα. 925
 ΧΡ. οἵμοι τάλαινα· τοῦ τάδ' ἥκουσας βροτῶν;
 ΗΛ. τοῦ πλησίον παρόντος ἡνίκ' ὠλλυτο.
 ΧΡ. καὶ ποὺ στιν οὐτος; θαῦμά τοι μ' ὑπέρχεται.
 ΗΛ. κατ' οἴκουν, ηδὺς οὐδὲ μητρὶ δυσχερής.

914 ἐλάνθαν' ἄν Heath: ἐλάνθανεν MSS. (written ἐλάνθαντ in L).
 ἔληθεν ἄν conj. Meineke. 915 τάπιτίμα MSS.: corr. Dindorf.

ΧΡ. οἵμοι τάλαινα· τοῦ γὰρ ἀνθρώπων ποτ' ἦν
τὰ πολλὰ πατρὸς πρὸς τάφου κτερίσματα; 930

ΗΛ. οἴμαι μάλιστ' ἔγωγε τοῦ τεθνηκότος
μνημεῖ' Ὁρέστου ταῦτα προσθεῖναλ τινα.

ΧΡ. ὡ δυστυχῆς· ἐγὼ δὲ σὺν χαρᾶ λόγους
τοιούσδε ἔχουσ' ἔσπευδον, οὐκ εἰδυῖ ἄρα
ἴν' ἡμεν ἄτης· ἀλλὰ μῦν, δοθὲ ίκόμην,
τά τ' ὅντα πρόσθεν ἀλλα θ' εὑρίσκω κακά. 935

ΗΛ. οὔτως ἔχει σοι ταῦτ'· ἐὰν δέ μοι πίθη,
τῆς μῦν παρούσης πημονῆς λύσεις βάρος.

ΧΡ. ἡ τοὺς θανόντας ἔξαναστήσω ποτέ; 940

ΗΛ. οὐκ ἔσθ' δ' γ' εἰπον· οὐ γὰρ ὡδὸς ἄφρων ἔφυν.

ΧΡ. τί γὰρ κελεύεις ὥν ἐγὼ φερέγγυος;

ΗΛ. τλῆναι σε δρῶσαν ἀν ἐγὼ παραινέσω.

ΧΡ. ἀλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπώσομαι.

ΗΛ. ὅρα, πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ. 945

ΧΡ. ὅρω. ξυνοίσω πᾶν ὅσονπερ ἀν σθένω.

ΗΛ. ἄκουε δὴ νυν ἡ βεβούλευμαι ποεῖν.
παρουσίαν μὲν οἰσθα καὶ σύ που φίλων
ώς οὔτις ἡμῖν ἔστιν, ἀλλ' "Αἰδης λαβὼν
ἀπεστέρηκε καὶ μόνα λελείμμεθον. 950

ἐγὼ δὲ ἔως μὲν τὸν καστίγνητον βίφ
θάλλουντ' ἔτ' εἰσήκουον, εἰχον ἐλπίδας
φόνου ποτ' αὐτὸν πράκτορ' ἵξεσθαι πατρός.
νῦν δὲ ἡνίκ' οὐκέτ' ἔστιν, εἰς σὲ δὴ βλέπω,
ὅπως τὸν αὐτόχειρα πατρῷου φόνου 955

ξὺν τῇδε ἀδελφῇ μὴ κατοκυήσεις κτανεῖν
Αἴγισθον· οὐδὲν γάρ σε δεῖ κρύπτειν μ' ἔτι.
ποι γὰρ μενεῖς ῥάθυμος, ἐς τίν' ἐλπίδων

941 ἔσθ' δ γ' A, vulg.: ἔσθ' δδ' L (with γ supersci.): ἐς τδδ' γ.
947 ποεῖν] τελεῖν A. 950 λελείμμεθον L, vulg.: λελείμμεθα γ.
952 θάλλουντ' ἔτ' Reiske, Musgrave: θάλλουντά τ' L, vulg. (θάλλουντά γ' γ.)
956 κατοκυήσεις γ: κατοκυήσης L, vulg.

βλέψασ' ἔτ' ὀρθήν; ή πάρεστι μὲν στένειν
πλούτου πατρώου κτῆσιν ἐστερημένη, 960
πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου
ἄλεκτρα γηράσκουσαν ἀνυμέναιά τε.
καὶ τῶνδε μέντοι μηκέτ' ἐλπίσῃς ὅπως
τεύξει ποτ'. οὐ γὰρ ὡδὸς ἀβουλός ἐστ' ἀνὴρ
Αἴγισθος ὥστε σόν ποτ' ἡ κάμδον γένος 965
βλαστεῖν ἔᾶσαι, πημοιὴν αὐτῷ σαφῆ.
ἀλλ' ἦν ἐπίσπη τοῖς ἐμοῖς βουλεύμασιν,
πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω
θαυμάτος οἴσει τοῦ καστυγήτου θ' ἄμα.
ἔπειτα δ', ὥσπερ ἔξεφυς, ἐλευθέρα 970
καλεῖ τὸ λοιπὸν καὶ γάμων ἐπαξίων
τεύξει· φίλει γὰρ πρὸς τὰ χρηστὰ πᾶς ὄραν.
λόγων γε μὴν εὔκλειαν οὐχ ὄράς ὅσην
σαυτῇ τε κάμοι προσβαλεῖς πεισθεῖσ' ἐμοί;
τίς γάρ ποτ' ἀστῶν ἡ ξένων ἡμᾶς ἵδων 975
τοιοῦσδε ἐπαίνους οὐχὶ δεξιώσεται,
ἴδεσθε τώδε τὸ καστυγήτω, φίλοι,
ῳ τὸν πατρῷον οἰκουν ἔξεσωσάτην,
ῳ τοῖσιν ἔχθροῖς εὖ βεβηκόσιν ποτὲ
ψυχῆς ἀφειδήσαντε προύστητην φόνου. 980
τούτῳ φιλεῖν χρή, τώδε χρὴ πάντας σέβειν.
τώδ' ἐν θ' ἑορταῖς ἐν τε παιδήμῳ πόλει
τιμᾶν ἀπαντας οὕνεκ ἀνδρείας χρεών.
τοιαῦτά τοι νὼ πᾶς τις ἔξερεν βροτῶν,
ζώσαιν θανούσαιν θ' ὥστε μὴ κλιπεῖν κλέος. 985
ἀλλ', ω φίλη, πείσθητι, συμπόνει πατρί,
σύγκαμν' ἀδελφῷ, παῦσον ἐκ κακῶν ἐμέ,
παῦσον δὲ σαυτήν, τοῦτο γυγνώσκουσ', ὅτι
ξῆν αἰσχρὸν αἰσχρῶς τοῖς καλῶς πεφυκόσιν.

XO. ἐν τοῖς τοιούτοις ἐστὶν ἡ προμηθία

990

973 λόγων Dobree, Bothe: λόγω mss.

καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.

XP. *καὶ πρίν γε φωνεῖν, ὡς γυναῖκες, εἰ φρενῶν
έτυγχαν' αὐτῇ μὴ κακῶν, ἐσφέζετ' ἀν
τὴν εὐλάβειαν, ὁσπερ οὐχὶ σφέζεται.
ποὶ γάρ ποτ' ἐμβλέψαστα τοιοῦτον θράσος* 995
*αὐτῇ θ' ὅπλιζει κάμ' ὑπηρετεῖν καλεῖς;
οὐκ εἰσορᾶς; γυνὴ μὲν οὐδὲ ἀνὴρ ἔφυς,
σθένεις δὲ ἔλασσον τῶν ἐναντίων χερί.
δαιμῶν δὲ τοῖς μὲν εὐτυχῆς καθ' ἡμέραν,
ἡμῖν δὲ ἀπορρεῖ κάπὲν μηδὲν ἔρχεται.* 1000
*τίς οὖν τοιοῦτον ἄνδρα βουλεύων ἐλεῖν
ἄλυπτος ἄτης ἔξαπαλλαχθήσεται;
ὅρα κακῶς πράσσοντε μὴ μείζω κακὰ
κτησώμεθ', εἴ τις τούσδε ἀκούσεται λόγοις.
λύει γάρ ἡμᾶς οὐδὲν οὐδὲ ἐπωφελεῖ* 1005
*βάξιν καλὴν λαβόντε δυσκλεώς θανεῖν.
οὐ γάρ θανεῖν ἔχθιστον, ἀλλ' ὅταν θανεῖν
χρῆσθων τις εἴτα μηδὲ τοῦτ' ἔχῃ λαβεῖν.
ἀλλ' ἀντιάζω, πρὶν πανωλέθρους τὸ πᾶν
ἡμᾶς τ' ὀλέσθαι καξερημώσαι γένος,* 1010
*κατάσχεις ὀργήν. καὶ τὰ μὲν λελεγμένα
ἄρρητ' ἔγω σοι κάτελῇ φυλάξομαι,
αὐτῇ δὲ νοῦν σχέεις ἀλλὰ τῷ χρόνῳ ποτέ,
σθένουσα μηδὲν τοῖς κρατοῦσιν είκαθεῖν.*

XO. *πειθού· προνοίας οὐδὲν ἀνθρώποις ἔφυ* 1015
κέρδος λαβεῖν ἀμεινον οὐδὲ νοῦ σοφοῦ.

HL. *ἀπροσδόκητον οὐδὲν εἴρηκας· καλῶς δ'
ἥδη σ' ἀπορρίψουσαν ἀπηργελλόμην.
ἀλλ' αὐτόχειρί μοι μόνη τε δραστέον
τοῦργον τόδ· οὐ γάρ δὴ κενόν γ' ἀφήσομεν.* 1020

999 εὐτυχῆ A, vulg.: εὐτυχεῖ L (but with ης superscr. by the first hand), r. 1015 πειθού L, A, vulg.: πιθοῦ r. 1019 αὐτόχειρί μοι L, A: αὐτοχειρί μοι r.

ΧΡ. φεῦ·
*εἴθ' ὥφελες τοιάδε τὴν γυνώμην πατρὸς
 θνήσκοντος εἰναι· πᾶν γὰρ ἀν κατειργάσω.*

ΗΛ. ἀλλ' ἡ φύσιν γε, τὸν δὲ νοῦν ἥσσων τότε.

ΧΡ. ἄσκει τοιαύτη νοῦν δὶ' αἰώνος μένειν.

ΗΛ. ὡς οὐχὶ συνδράσουσα νουθετεῖς τάδε. 1025

ΧΡ. εἰκὸς γὰρ ἐγχειροῦντα καὶ πράσσειν κακῶς.

ΗΛ. ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῷ.

ΧΡ. ἀνέξομαι κλύνουσα χῶταν εὐ λέγγης.

ΗΛ. ἀλλ' οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθης τόδε.

ΧΡ. μακρὸς τὸ κρῖναι ταῦτα χώ λοιπὸς χρόνος. 1030

ΗΛ. ἀπελθε· σοὶ γὰρ ὥφελησις οὐκ ἔνι.

ΧΡ. ἔνεστω· ἀλλὰ σοὶ μάθησις οὐ πάρα.

ΗΛ. ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξειπε σῇ.

ΧΡ. οὐδὲν αὐ τοσοῦτον ἔχθος ἔχθαίρω σ' ἐγώ.

ΗΛ. ἀλλ' οὖν ἐπίστω γ' οἱ μ' ἀτιμίας ὥγεις. 1035

ΧΡ. ἀτιμίας μὲν οὖν, προμηθίας δὲ σοῦ.

ΗΛ. τῷ σῷ δικαίῳ δῆτ' ἐπισπέσθαι με δεῖ;

ΧΡ. δταν γὰρ εὐ φρονῆς, τόθ' ἡγήσει σὺ νῷν.

ΗΛ. ἡ δεινὸν εὐ λέγουσαν ἔξαμαρτάνειν.

ΧΡ. εἵρηκας ὁρθῶς φ σὺ πρόσκεισαι κακῷ. 1040

ΗΛ. τί δ'; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν;

ΧΡ. ἀλλ' ἔστιν ἔνθα χῆ δίκη βλάβην φέρει.

ΗΛ. τούτοις ἐγὼ ξῆν τοὺς νόμοις οὐ βούλομας.

ΧΡ. ἀλλ' εὶ ποήσεις ταῦτ', ἐπαινέσεις ἐμέ.

ΗΛ. καὶ μὴν ποήσω γ', οὐδὲν ἐκπλαγεῖσά σε. 1045

ΧΡ. καὶ τοῦτ' ἀληθές, οὐδὲν βούλεύσει πάλιν;

ΗΛ. βούλης γὰρ οὐδέν ἔστιν ἔχθιον κακῆς.

ΧΡ. φρονεῦν ἔοικας οὐδὲν ὡν ἐγὼ λέγω.

ΗΛ. πάλαι δέδοκται ταῦτα κού νεωστί μοι.

ΧΡ. ἀπειμι τοίνυν· οὕτε γὰρ σὺ τάμ' ἔπη
 τολμᾶς ἐπαινεῦν οὕτ' ἐγὼ τοὺς σοὺς τρόπους. 1050

1022 πάντα γὰρ ἀν L (ἀν partly erased): πάντα γὰρ r: corr. Dawes.

ΗΛ. ἀλλ' εῖσιθ'. οὐ σοι μὴ μεθέψομαι ποτε,
οὐδὲ ἡν σφόδρ' ἴμείρουσα τυγχάνης· ἐπεὶ
πολλῆς ἀνοίας καὶ τὸ θηράσθαι κενά.

ΧΡ. ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι
φρονεῖν, φρόνει τοιαῦθ'. ὅταν γὰρ ἐν κακοῖς
ἡδη βεβήκης, τāμ' ἐπαινέσεις ἔπη. 1055

στρ. α'. ΧΟ. τί τοὺς ἄνωθεν φρονιμωτάτους οἰων-

2 οὺς ἐσορώμενοι τροφᾶς 1060

3 κηδομένους ἀφ' ὧν τε βλάστ-

4 ωσιν ἀφ' ὧν τ' ὄνασιν εῦρ-

5 ωσι, τάδ' οὐκ ἐπ' ἵσας τελοῦμεν;

6 ἀλλ' οὐ τὰν Διός ἀστραπὰν

7 καὶ τὰν οὐρανίαν Θέμιν,

8 δαρὸν οὐκ ἀπόνητοι. 1065

9 ὡ χθονία βροτοῖσι φά-

10 μα, κατά μοι βάσον οἰκ-

11 τρὰν ὅπα τοῖς ἔνερθ' Ἀτρεί-

12 δαις, ἀχόρευτα φέρουσ' ὀνείδη.

δυτ. α'. ὅτι σφιν ἡδη τὰ μὲν ἐκ δόμων νοσεῖ

1070

2 δή, τὰ δὲ πρὸς τέκνων διπλῆ

3 φύλοπις οὐκέτ' ἐξισοῦ-

4 ται φιλοτασίῳ διαλ-

5 τᾳ πρόδοτος δὲ μόνα σαλεύει

6 Ἡλέκτρα, τὸν ἀεὶ πατρὸς

1075

7 δειλαία στενάχοντ', ὅπως

8 ἀ πάνδυρτος ἀηδῶν,

9 οὔτε τι τοῦ θανεῖν προμη-

10 θής, τό τε μὴ βλέπειν ἔτοι-

1063 ἀλλ' οὐ μὰ τὰν MSS.: corr. Turnebus.

1070 σφιν Schaefer:

σφιν L, vulg. 1071 δή add. Triclinius.

1075 Ἡλέκτρα, τὸν] ἀ

παῖς, οἶτον conj. Heath.

1077 πανόδυρτος MSS.: corr. Porson.

11 μα, διδύμαν ἐλοῦσ' Ἐρι-
12 νύν. τίς ἀν εὐπατρις ὥδε βλάστοι; 1080

στρ. β'. οὐδέποτε τῶν ἀγαθῶν γὰρ
2 ζῶν κακῶς εὔκλειαν αἰσχῦναι θέλει.
3 νώνυμος, ὡς παῖς παῖς.
4 ὡς καὶ σὺ πάγκλαυτον αἰῶνα κοινὸν εἶλου, 1085
5 τὸ μὴ καλὸν καθοπλίσασα δύο φέρειν ἐν ἐνὶ λόγῳ,
6 σοφά τ' ἀρίστα τε παῖς κεκλήσθαι.

ἀντ. β'. ζώης μοι καθύπερθεν 1090
2 χειρὶ καὶ πλούτῳ τεῶν ἔχθρῶν δσον
3 νῦν ὑπόχειρ ναίεις.
4 ἐπεὶ σ' ἐφεύρηκα μοίρᾳ μὲν οὐκ ἐν ἐσθλῷ
5 βεβῶσαν· ἀ δὲ μέγιστ' ἔβλαστε νόμιμα, τῶνδε
φερομέναν 1095
6 ἄριστα τῷ Ζηνὸς εὐσεβείᾳ.

ΟΡΕΣΤΗΣ.

ἀρ', ὡς γυναικες, ὅρθα τ' εἰσηκούσαμεν,
ὅρθως θ' ὁδοιποροῦμεν ἔνθα χρήζομεν;
ΧΟ. τί δ' ἔξερενūμᾶς καὶ τί βουληθεὶς πάρει; 1100
ΟΡ. Αἴγισθον ἐνθ' φκηκεν ἵστορῳ πάλαι.
ΧΟ. ἀλλ' εὐ θ' ίκάνεις χώ φράσας ἀζήμιος.
ΟΡ. τίς οὖν ἀν νύμῶν τοῖς ἔσω φράσειεν ἀν
ἡμῶν ποθεινὴν κοινόποιουν παρουσίαν;
ΧΟ. ἥδ', εἰ τὸν ἄγχιστόν γε κηρύσσειν χρεών. 1110
ΟΡ. ἵθ', ὡς γύναι, δήλωσον εἰσελθοῦσ' ὅτι
Φωκῆς ματεύουσ' ἄνδρες Αἴγισθόν τινες.

1081 τίς ἀν οὖν L, vulg.: corr. Triclinius. 1082 γὰρ add.
Hermann. 1087 καθοπλίσασα] ἀπολακτίσασα conj. J. H. H.
Schmidt. 1088 ἐν ἐνὶ] ἐν add. Brunck. 1091 τεῶν
Hermann: τῶν MSS. 1092 ὑπόχειρ Musgrave: ὑπὸ χείρα MSS.
1097 Ζηνὸς Triclinius (from schol., γρ. ἀρίστα ταῖηνός): Διὸς MSS.
1099 ὅρθως θ' r: ὅρθως δ' A, vulg. (ὅρθως L¹: δ' add. S.)

ΗΛ. οἴμοι τάλαιν', οὐ δή ποθ' ἡς ἡκούσαμεν
φήμης φέροντες ἐμφανῆ τεκμήρια;
ΟΡ. οὐκ οἶδα τὴν σὴν κληρόν· ἀλλά μοι γέρων
ἔφειτ' Ὁρέστου Στρόφιος ἀγγεῖλαι πέρι. 1110

ΗΛ. τί δὲ ἔστιν, ὡς ξέν'; ὡς μὲν ὑπέρχεται φόβος.
ΟΡ. φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ
τεύχει θαυμόντος, ὡς ὁρᾶς, κομίζομεν.
ΗΛ. οὐδὲ γά τάλαινα, τοῦτον ἔκειν' ἥδη σαφὲς 1115
πρόχειρον ἄχθος, ὡς ἔοικε, δέρκομαι.

ΟΡ. εἰπερ τι κλαίεις τῶν Ὁρεστείων κακῶν,
τοῦδε ἄγγος ἵσθι σῶμα τούκεινον στέγον.
ΗΛ. ὡς ξένει, δόσις νυν πρὸς θεῶν, εἰπερ τόδε
κέκενθεν αὐτὸν τεύχος, εἰς χεῖρας λαβεῖν; 1120
ὅπως ἐμαυτὴν καὶ γένος τὸ πᾶν ὄμοι
ξὺν τῇδε κλαύσω κάποδύρωμαι σποδῷ.
ΟΡ. δόθ', ήτις ἔστι, προσφέροντες· οὐ γάρ ὡς
ἐν δυσμενείᾳ γάρ οὐδὲ ἐπαιτεῖται τάδε,
ἀλλ' ἡ φίλων τις ἡ πρὸς αἴματος φύσιν. 1125

ΗΛ. ὡς φιλτάτου μνημείου ἀνθρώπων ἐμοὶ¹¹²⁷
ψυχῆς Ὁρέστου λοιπόν, ὡς σ' ἀπ' ἐλπίδων
οὐχ ὠνπερ ἐξέπεμπον εἰσεδεξάμην.
νῦν μὲν γάρ οὐδὲν δύντα βαστάζω χεροῖν·
δόμων δέ σ', ὡς παῖ, λαμπρὸν ἐξέπεμψ' ἐγώ. 1130
ὡς ὥφελον πάροιθεν ἐκλιπεῖν βίον,
πρὶν ἐς ξένην σε γαῖαν ἐκπέμψαι χεροῖν
κλέψασα τοῦνδε κάνασσασθαι φόνου,
ὅπως θανὼν ἔκεισο τῇ τόθῃ ἡμέρᾳ,
τύμβου πατρώφου κοινὸν εἰληχώς μέρος.
νῦν δὲ ἐκτὸς οἰκων κάπὶ γῆς ἄλλης φυγὰς 1135
κακῶς ἀπώλου, σῆς κασιγνήτης δίχα·
κοῦτ' ἐν φίλαισι χερσὶν ἡ τάλαιν' ἐγώ

1127 ὡς σ'] σ' add. Brunck.

1128 ὠνπερ L, vulg. (δυπερ Harl.): ὠσπερ ε.

λουτροῖς σ' ἐκόσμησ' οὕτε παμφλέκτου πυρὸς
ἀνειλόμην, ώς εἰκός, ἄθλιον βάρος.

1140

ἀλλ' ἐν ξέναισι χερσὶ κηδευθεὶς τάλας
σμικρὸς προσήκεις δύγκος ἐν σμικρῷ κύτει.
οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς
ἀνωφελήτου, τὴν ἐγὼ θάμ' ἀμφὶ σοὶ
πόνῳ γλυκεῖ παρέσχον. οὕτε γάρ ποτε
μητρὸς σύ γ' ἡσθα μᾶλλον ἢ κάμον φίλος,
οὐθὲ οἱ κατ' οἰκους ἡσαν, ἀλλ' ἐγὼ τροφός,
ἐγὼ δ' ἀδελφὴ σοὶ προσηδώμην ἀεί.
νῦν δὲ κλέλοιπε ταῦτ' ἐν ἡμέρᾳ μιᾷ
θανόντι σὺν σοί. πάντα γὰρ συναρπάσας
θύελλ' ὅπως βέβηκας. οἰχεται πατήρ·
τέθυηκ' ἐγὼ σοι· φροῦδος αὐτὸς εἰ θανὼν·
γελῶσι δὲ ἔχθροι· μαίνεται δὲ νόφ' ἡδονῆς
μήτηρ ἀμήτωρ, ἡς ἐμοὶ σὺ πολλάκις
φήμας λάθρᾳ προϋπεμπεις ὡς φανούμενος
τιμωρὸς αὐτός. ἀλλὰ ταῦθ' ὁ δυστυχὴς
δαίμων ὁ σός τε κάμδος ἔξαφειλετο,
ὅς σ' ὠδέ μοι προϋπεμψεις ἀντὶ φιλτάτης
μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῇ.
οἴμοι μοι·

1155

ὡ δέμας οἰκτρόν, φεῦ φεῦ.

ὡ δεινοτάτας, οἴμοι μοι,
πεμφθεὶς κελεύθους, φίλταθ', ὡς μ' ἀπώλεσας·
ἀπώλεσας δῆτ', ὡς καστγνητον κάρα.
τοιγάρο σὺ δέξαι μ' ἐσ τὸ σὸν τόδε στέγος,
τὴν μηδὲν εἰς τὸ μηδέν, ώς σὺν σοὶ κάτω
ναιώ τὸ λοιπόν. καὶ γὰρ ἡνίκ' ἡσθ' ἄνω,
ξὺν σοὶ μετεῖχον τῶν ἵσων· καὶ νῦν ποθῶ
τοῦ σοῦ θανοῦσα μὴ ἀπολείπεσθαι τάφου.

1165

1139 λουτροῖς σ' τ: σ' om. L and most MSS.

1152 ἐγὼ σοὶ J.: ἐγὼ σοὶ MSS. and edd.

τοὺς γὰρ θανόντας οὐχ ὄρῳ λυπουμένους. 1170

ΧΟ. θυητοῦ πέψυκας πατρός, Ἡλέκτρα, φρόνει·
θυητὸς δὲ Ὁρέστης· ὥστε μὴ λίαν στένε.
πᾶσιν γὰρ ημῖν τοῦτ' ὀφείλεται παθεῖν.

ΟΡ. φεῦ φεῦ, τί λέξω; ποι λόγων ἀμηχανῶν
ἔλθω; κρατεῖν γὰρ οὐκέτι γλώσσης σθένω. 1175

ΗΛ. τί δὲ ἔσχες ἄλγος; πρὸς τί τοῦτ' εἰπὼν κυρεῖς;

ΟΡ. ή σὸν τὸ κλεισὸν εἶδος Ἡλέκτρας τόδε;

ΗΛ. τόδ' ἔστ' ἐκεῦνο, καὶ μάλ' ἀθλίως ἔχον.

ΟΡ. οἵμοι ταλαίνης ἀρά τῆσδε συμφορᾶς.

ΗΛ. οὐ δή ποτ', ὡς ξέν', ἀμφ' ἐμοὶ στένεις τάδε; 1180

ΟΡ. ὡς σῶμ' ἀτίμως κάθέως ἐφθαρμένου.

ΗΛ. οὗτοι ποτ' ἄλλην ή μὲ δυσφημεῖς, ξένε.

ΟΡ. φεῦ τῆς ἀνύμφου δυσμόρου τε σῆς τροφῆς.

ΗΛ. τί δή ποτ', ὡς ξέν', ὡδὲ ἐπισκοπῶν στένεις;

ΟΡ. ὡς οὐκ ἄρ' ἥδη τῶν ἐμῶν οὐδὲν κακῶν. 1185

ΗΛ. ἐν τῷ διέγνως τοῦτο τῶν εἰρημένων;

ΟΡ. ὄρῶν σὲ πολλοῖς ἐμπρέπουσαν ἀλγεσιν.

ΗΛ. καὶ μὴν ὄρᾶς γε παῦρα τῶν ἐμῶν κακῶν.

ΟΡ. καὶ πῶς γένοιτο ἀν τῶνδ' ἔτ' ἔχθιώ βλέπειν;

ΗΛ. ὁθούνεκ' εἴμι τοῖς φονεῦσι σύντροφος. 1190

ΟΡ. τοῖς τοῦ; πόθεν τοῦτ' ἔξεσήμηνας κακόν;

ΗΛ. τοῖς πατρός· εἴτα τοῖσδε δουλεύω βίᾳ.

ΟΡ. τίς γάρ σ' ἀνάγκη τῆδε προτρέπει βροτῶν;

ΗΛ. μήτηρ καλεύται, μητρὶ δὲ οὐδὲν ἔξισοι.

ΟΡ. τί δρῶσα; πότερα χερσίν, ή λύμη βίου; 1195

ΗΛ. καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.

ΟΡ. οὐδὲν οὐπαρήξων οὐδὲ ὁ κωλύσων πάρα;

ΗΛ. οὐ δῆθος· δις ήν γάρ μοι σὺ προῦθηκας σποδόν.

ΟΡ. ὡς δύσποτμ', ως ὄρῶν σ' ἐποικτίω πάλαι.

1174 ἀμηχανῶν τι: ἀμηχάνων L, vulg. 1180 οὐ was read by the schol. in L (ἄρα οὐ περὶ ἐμοῦ τάδε); τι L (with 'ον' superscr. by the first hand), vulg. 1187 σὲ J. (ed. 1867): σε MSS. 1193 ἀνάγκη τι: ἀνάγκη L, A, vulg.

ΗΛ. μόνος βροτῶν νυν ἵσθ' ἐποικτίρας ποτέ. 1200
 ΟΡ. μόνος γάρ ἡκω τοῖσι σοῖς ἀλγῶν κακοῖς.
 ΗΛ. οὐ δή ποθ' ἡμῖν ξυγγενῆς ἥκεις ποθέν;
 ΟΡ. ἔγώ φράσαιμ' ἄν, εἰ τὸ τῶνδ' εὖνουν πάρα.
 ΗΛ. ἀλλ' ἔστιν εὖνουν, ὥστε πρὸς πιστὰς ἐρεῖς.
 ΟΡ. μέθεις τόδ' ἄγγος νυν, δπως τὸ πᾶν μάθης. 1205
 ΗΛ. μὴ δῆτα πρὸς θεῶν τοῦτό μ' ἐργάσῃ, ξένε.
 ΟΡ. πιθοῦ λέγοντι κούχῳ ἀμαρτήσει ποτέ.
 ΗΛ. μή, πρὸς γενείουν, μὴ ἔξελη τὰ φίλτατα.
 ΟΡ. οὐ φήμ' ἔάσειν. ΗΛ. ὡ τάλαιν' ἐγὼ σέθεν,
 Ὀρέστα, τῆς σῆς εὶ στερήσομαι ταφῆς. 1210
 ΟΡ. εὑφῆμα φώνει· πρὸς δίκης γάρ οὐ στένεις.
 ΗΛ. πῶς τὸν θανόντ' ἀδελφὸν οὐ δίκη στένω;
 ΟΡ. οὐ σοι προσήκει τήνδε προσφωνὲν φάτιν.
 ΗΛ. οὔτως ἄτιμός εἰμι τοῦ τεθνηκότος;
 ΟΡ. ἄτιμος οὐδενὸς σύ· τοῦτο δ' οὐχὶ σόν. 1215
 ΗΛ. εἴπερ γ' Ὀρέστου σῶμα βαστάζω τόδε.
 ΟΡ. ἀλλ' οὐκ Ὁρέστου, πλὴν λόγγῳ γ' ἡσκημένον.
 ΗΛ. ποῦ δ' ἔστ' ἐκείνου τοῦ ταλαιπώρου τάφος;
 ΟΡ. οὐκ ἔστι· τοῦ γάρ ζωντος οὐκ ἔστιν τάφος.
 ΗΛ. πῶς εἶπας, ὡ πᾶ; ΟΡ. ψεῦδος οὐδὲν ὡν λέγω. 1220
 ΗΛ. ἡ ζῆ γάρ ἀνήρ; ΟΡ. εἴπερ ἔμψυχός γ' ἐγώ.
 ΗΛ. ἡ γάρ σὺ κείνος; ΟΡ. τήνδε προσβλέψασά μου
 σφραγίδα πατρὸς ἔκμαθ' εὶ σαφῇ λέγω.
 ΗΛ. ὡ φίλτατον φῶς. ΟΡ. φίλτατον, συμμαρτυρῶ.
 ΗΛ. ὡ φθέγμ', ἀφίκου; ΟΡ. μηκέτ' ἄλλοθεν πύθη. 1225
 ΗΛ. ἔχω σε χερσόν; ΟΡ. ώς τὰ λοιπά' ἔχοις ἀεί.
 ΗΛ. ὡ φίλταται γυναικεῖς, ὡ πολιτιδεῖς,
 ὅρατ' Ὁρέστην τόνδε, μηχαναῖσι μὲν
 θανόντα, νῦν δὲ μηχανᾶς σεσωσμένον.
 ΧΟ. ὁρῶμεν, ὡ πᾶ, κάπι συμφοραῖσί μοι 1230
 γεγηθὸς ἔρπει δάκρυον ὁμμάτων ἅπο.

1201 τοῖσι σοῖς L^c, A, vulg.: τοῖς ἰσοις L¹. 1207 πιθοῦ γ: πειθοῦ L, vulg.1226 ἔχοις L¹: ἔχεις L^c, A, vulg.

στρ. Η.Δ. *ἰὼ γοναῖ,*

2 *γοναὶ σωμάτων ἐμοὶ φιλτάτων,*

3 *ἐμόλετ' ἀρτίως,*

4 *ἔφηγύρετ', ἥλθετ', εἴδεθ' οὐδις ἐχρήζετε.*

1235

Ο.Ρ. 5 *πάρεσμεν· ἀλλὰ σὺν ἔχουσα πρόσμενε.*

Η.Δ. 6 *τί δ' ἔστιν;*

Ο.Ρ. 7 *σιγᾶν ἄμεινον, μή τις ἐνδοθεν κλύῃ.*

Η.Δ. 8 *ἄλλ' οὐ μὰ τὴν ἄδμητον αἰὲν Ἀρτεμιν*

9 *τόδε μὲν οὖ ποτ' ἀξιώσω τρέσαι*

1240

10 *περιστὸν ἄχθος ἐνδον*

11 *γυναικῶν δὲν ἀεί.*

Ο.Ρ. 12 *ὅρα γε μὲν δὴ κάν γυναιξὶν ως Ἀρης*

13 *ἐνεστιν· εὐ δ' ἔξοισθα πειραθεῖσά που.*

Η.Δ. 14 *ὅτοτοτοῖ τοτοῖ,*

1245

15 *ἀνέφελον ἐνέβαλες*

16 *οὐ ποτε καταλύσιμον,*

17 *οὐδέ ποτε λησόμενον*

18 *ἄμετερον οἶον ἔφυ κακόν.*

1250

Ο.Ρ. 19 *ἔξοιδα καὶ ταῦτ' ἄλλ' ὅταν παρουσία*

20 *φράζῃ, τότ' ἔργων τῶνδε μεμνῆσθαι χρεών.*

ἀντ. Η.Δ. *ο πᾶς ἐμοί,*

2 *ο πᾶς δὲν πρέποι παρὼν ἐννέπειν*

3 *τάδε δίκα χρόνος·*

1255

4 *μόλις γάρ ἔσχον νῦν ἐλεύθερον στόμα.*

Ο.Ρ. 5 *ξύμφημι κάγῳ τουγαροῦν σφέζου τόδε.*

Η.Δ. 6 *τι δρῶσα;*

Ο.Ρ. 7 *οὐ μή στι καιρὸς μὴ μακρὰν βούλου λέγειν.*

1239 *ἄλλ' οὐ τὰν Ἀρτεμιν τὰν αἰὲν ἄδμηταν* MSS. (*οὐ μὰ τὰν τι*): corr. Fröhlich (but with *τὰν γ'*: *τὴν* Hermann). 1245 *ὅτοτοτοῖ τοτοῖ* Hermann (= 1265): *ὅτοτοῖ* L, *ὅττοτοῖ* A. 1246 *ἐνέβαλες* schol. in L on 1245: *ἐπέβαλες* L, vulg.: *ὑπέβαλες τι*. 1251 *παρουσία* L, A, vulg. (as the schol. in L also read): *παρρησία τι*.

ΗΛ.	8 τίς ούν ἀν ἀξίαν γε σοῦ πεφηνότος 9 μεταβάλοιτ' ἀν ὅδε σιγὰν λόγων; 10 ἐπεὶ σε νῦν ἀφράστως 11 ἀέλπτως τ' ἐσεῖδον.	1260
ΟΡ.	12 τότ' εἰδες, εὐτε θεοί μ' ἐπώτρυναν μολεῖν υ-τ-υ-υ-τ-υ-υ-τ-υ-	
ΗΛ.	14 ἔφρασας ὑπερτέραν 15 τᾶς πάρος ἔτι χάριτος, 16 εἴ σε θεὸς ἐπόρισεν 17 ἀμέτερα πρὸς μέλαθρα· 18 δαιμόνιον αὐτὸ τίθημ' ἐγώ.	1265
ΟΡ.	19 τὰ μέν σ' ὁκνῷ χαίρουσαν εἰργαθεῖν, τὰ δὲ 20 δέδοικα λίαν ἡδονῇ νικωμένην.	1270
πτ.	ΗΛ. ἵω χρόνῳ μακρῷ φιλτάταν ὅδον ἐπαξιώσας ὕδε μοι φανῆναι, μή τί με, πολύπονον ὕδι ἴδων	1275
ΟΡ.	τί μὴ ποήσω; ΗΛ. μή μ' ἀποστερήσῃς τῶν σῶν προσώπων ἀδονὰν μεθέσθαι.	
ΟΡ.	ἡ κάρτα καν ἄλλοιστι θυμοίμην ἴδων.	
ΗΛ.	ξυναινεῖς;	
ΟΡ.	τί μὴν οὖ;	1280
ΗΛ.	ω̄ φίλαι, ἔκλυνον ἀν ἐγὼ οὐδὲ ἀν ἡλπισ' αὐδάν. οὐδὲ ἀν ἔσχον ὀρμὰν ἄναυδον οὐδὲ σὺν βοᾷ κλύνουσα.	
	τάλαινα· νῦν δ' ἔχω σε· προύφανης δὲ φιλτάταν ἔχων πρόσοψιν, ἀς ἐγὼ οὐδὲ ἀν ἐν κακοῖς λαθοίμαν.	1285

1260 ἀντέκλαντος L ¹ , add. L ^c (above the line). J.: θέτε MSS.—ἐπώργυναν Reiske, Brunck: ὠργυναν MSS. Dindorf, Fröhlich: ἐπώρσεν L ¹ , A, vulg. (ἐπόρσεν L ^c). r: πολύστονον L, A, vulg. 1281 ἀνέγωτος: ἀνέγω L. before ἔσχον add. Arndt.—δρυμάνη Blomfield: δρυμὰν MSS.	1264 εὐτελέσθαι 1267 ἐπόρισεν 1275 πολύποτον 1283 οὐδὲ ἀν-
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ΟΡ. τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,
καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με,
μήθ’ ὡς πατρῷαν κτῆσιν Αἴγισθος δόμων
ἀντλεῖ, τὰ δ’ ἐκχεῖ, τὰ δὲ διασπέίρει μάτην.¹²⁹⁰
χρόνου γὰρ ἄν σοι καιρὸν ἔξειργοι λόγοι.
δὲ δ’ ἀρμόσει μοι τῷ παρόντι νῦν χρόνῳ
σήμαιν’, ὅπου φανέντες ἡ κεκρυμμένοι
γελῶντας ἔχθροντις παύσομεν τῇ νῦν ὁδῷ.¹²⁹⁵
οὕτω δ’ ὅπως μήτηρ σε μὴ πιγνώσεται
φαιδρῷ προσώπῳ νῷν ἐπελθόντουν δόμους.
ἄλλ’ ὡς ἐπ’ ἄτῃ τῇ μάτην λελεγμένη
στέναξ· ὅταν γὰρ εὐτυχήσωμεν, τότε
χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως.¹³⁰⁰

ΗΛ. ἄλλ’, ω̄ κασύγνηθ’, ὀδὸς ὅπως καὶ σοὶ φίλου
καὶ τούμὸν ἔσται τῇδε· ἐπεὶ τὰς ἡδονὰς
πρὸς σοῦ λαβούνσα κούκι ἐμάλις ἐκτησάμην.
κούδ’ ἄν σε λυπήσασα δεξαίμην βραχὺ¹³⁰⁵
αὐτῇ μέγ’ εὐρεῖν κέρδος· οὐ γὰρ ἄν καλῶς
ὑπηρετοίην τῷ παρόντι δαίμονι.
ἄλλ’ οἰσθα μὲν τάνθένδε, πῶς γὰρ οὐ; κλύων
ὅθοινεκ’ Αἴγισθος μὲν οὖ κατὰ στέγας,
μήτηρ δὲ ἐν οἴκοις· ἦν σὺ μὴ δείσιγις ποθ’ ὡς
γέλωτι τούμὸν φαιδρὸν δψεται κάρα.¹³¹⁰
μῆσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,
κάπει σ’ ἐσεῖδον, οὐ ποτὲ ἐκλήξω χαρᾶ
δακρυρροοῦσα. πῶς γὰρ ἄν λήξαιμ’ ἐγώ,
ἥτις μιᾶ σε τῇδε ὁδῷ θαυόντα τε
καὶ ζῶντ’ ἐσεῖδον; εἴργασαι δέ μ’ ἄσκοπα.¹³¹⁵
ῶστ’ εὶ πατήρ μοι ζῶν ὕκοιτο, μηκέτ’ ἄν

1297 ἐπελθόντοις A: -ων L. 1298 λελεγμένη A, vulg.: δεδεγ-
μένη L, with λ as superscr. by an early hand. 1304 δεξαίμην τι:
λεξαίμην L, with γρ. βουλοίμην βραχὺ in marg.: βουλοίμην A, vulg.
1306 ὑπηρετοίμην MSS.: corr. Musgrave, Elmsley.

τέρας νομίζειν αὐτό, πιστεύειν δ' ὄραν.
 δτ' οὖν τοιαύτην ἡμὶν ἔξήκεις ὁδὸν,
 ἄρχ' αὐτὸς ὡς σοι θυμός· ὡς ἐγὼ μόνη
 οὐκ ἀν δυοῖν ἥμαρτον· ἡ γάρ ἀν καλῶς 1320
 ἔσωσ' ἐμαυτὴν, ἡ καλῶς ἀπωλόμην.

ΟΡ. συγάν ἐπήνεστ· ὡς ἐπ' ἔξօδῳ κλύω
 τῶν ἔνδοθεν χωροῦντος. ΗΛ. εἴσιτ·, ω̄ ξένοι,
 ἄλλως τε καὶ φέροντες οἱ' ἀν οὔτε τις
 δόμων ἀπώσαιτ' οὔτ' ἀν ἡσθείη λαβών. 1325

ΠΑ. ω̄ πλεῖστα μῶροι καὶ φρενῶν τητώμενοι,
 πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,
 ἡ νοῦς ἔνεστιν οὔτις ὑμὶν ἐγγενῆς,
 δτ' οὐ παρ' αὐτοῖς ἄλλ' ἐν αὐτοῖσιν κακοῖς
 τοῖσιν μεγίστοις δινεις οὐ γιγνώσκετε; 1330
 ἄλλ' εἰ σταθμοῖσι τοῖσδε μη̄ κύρουν ἐγὼ
 πάλαι φυλάσσων, ἦν ἀν ὑμὶν ἐν δόμοις
 τὰ δρώμεν' ὑμῶν πρόσθεν ἡ τὰ σώματα·
 νῦν δὲ εὐλάβειαν τῶνδε προύθέμην ἐγὼ.
 καὶ νῦν ἀπαλλαχθέντε τῶν μακρῶν λόγων
 καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾷ βοῆς
 εἴσω παρέλθεθ', ω̄ς τὸ μὲν μέλλειν κακὸν
 ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δὲ ἀκμή. 1335

ΟΡ. πῶς οὖν ἔχει τάντεῦθεν εἰσιόντι μοι;

ΠΑ. καλῶς· ὑπάρχει γάρ σε μη̄ γνῶναι τινα. 1340

ΟΡ. ἤγγειλας, ω̄ς ἔουκεν, ω̄ς τεθνηκότα.

ΠΑ. εἰς τῶν ἐν "Αἰδου μάνθαν' ἐνθάδ' ὁν ἀνήρ.

ΟΡ. χαίρουσιν οὖν τούτοισιν; ἡ τίνεις λόγοι;

ΠΑ. τελουμένων εἴποιμ' ἄν· ω̄ς δὲ νῦν ἔχει,
 καλῶς τὰ κείνων πάντα, καὶ τὰ μη̄ καλῶς.

ΗΛ. τίς οὐτός ἔστ', ἀδελφέ; πρὸς θεῶν φράσον.

ΟΡ. οὐχὶ ξυνῆς; ΗΛ. οὐδέ γ' εἰς θυμὸν φέρω.

ΟΡ. οὐκ οἰσθ' ὅτῳ μ' ἔδωκας εἰς χέρας ποτέ;

1345

1343 χαίρουσιν οὖν Α, vulg.: χαίρουσιν ἐν Λ.

ΗΛ. ποίω; τι φωνεῖς; ΟΡ. οὐ τὸ Φωκέων πέδον
ὑπεξεπέμφθη σῇ προμηθίᾳ χεροῖν. 1350

ΗΛ. ἡ κεῦνος οὗτος δύν ποτ' ἐκ πολλῶν ἐγώ
μόνον προσηῦρον πιστὸν ἐν πατρὸς φόνῳ.
ΟΡ. ὅδ' ἔστι· μή μ' ἔλεγχε πλείοσιν λόγοις.
ΗΛ. ὡς φίλτατον φῶς, ὡς μόνος σωτὴρ δόμων
'Αγαμέμνονος, πῶς ἥλθες; ἡ σὺ κεῦνος εἰ,
ὅς τόνδε κάμ' ἔσωσας ἐκ πολλῶν πόνων;
ὡς φίλταται μὲν χεῖρες, ἥδιστον δὲ ἔχων
ποδῶν ὑπηρέτημα, πῶς οὕτω πάλαι
ξυνών μ' ἔλλθες οὐδὲ ἔφαινες, ἀλλά με
λόγους ἀπώλλυς, ἔργ' ἔχων ἥδιστ' ἐμοί;
χαῖρ', ὡς πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ.
χαῖρ'. ἵσθι δὲ ὡς μάλιστά σ' ἀνθρώπων ἐγὼ
ἥχθηρα κάφιλησ' ἐν ἥμέρᾳ μιᾷ.

ΠΑ. ἀρκεῖν δοκεῖν μοι· τοὺς γὰρ ἐν μέσῳ λόγους,
πολλαὶ κυκλοῦνται σύκτες ἥμέραι τ' ἵσαι,
αἱ ταῦτά σοι δείξουσιν, Ἡλέκτρα, σαφῆ.
σφῶν δὲ ἐννέπω γε τοῦν παρεστώτοιν ὅτι
νῦν καιρὸς ἔρδειν· νῦν Κλυταιμνήστρα μόνη.
νῦν οὔτις ἀνδρῶν ἔνδον· εἰ δὲ ἔφεξετον,
φροντίζεθ' ὡς τούτοις τε καὶ σοφωτέροις
ἀλλοισι τούτων πλείοσιν μαχούμενοι. 1370

ΟΡ. οὐκ ἀν μακρῶν ἔθ' ἥμιν οὐδὲν ἀν λόγων,
Πυλάδῃ, τόδ' εἴη τοῦργον, ἀλλ' δσον τάχος
χωρεῖν ἔσω, πατρῷα προσκύνσανθ' ἔδη
θεῶν, δσοιπερ πρόπυλα ναίουσιν τάδε. 1375

ΗΛ. ἄναξ Ἀπολλον, Ἰλεως αὐτοῖν κλύε,
ἐμοῦ τε πρὸς τούτοισι, ἢ σε πολλὰ δὴ
ἀφ' ὁν ἔχοιμι λιπαρεῖ προῦστην χερό.
νῦν δὲ, ὡς Λύκει Ἀπολλον, ἐξ οἴων ἔχω

1365 κυκλοῦνται L¹ (changed to κυκλοῦσι by a later hand, but afterwards restored, *νται* being written above the line), Γ: κυκλοῦσι A, vulg.

αἰτῶ, προπίπτω, λίστομαι, γενοῦ πρόφρων 1380
 ἥμην ἀρωγὸς τῶν βουλευμάτων,
 καὶ δεῖξον ἀνθρώποισι τάπιτίμια
 τῆς δυσσεβείας οὐδὲ δωροῦνται θεοί.

στρ. ΧΟ. ἵδεθ' ὅπου προνέμεται
 2 τὸ δυσέριστον αἷμα φυσῶν Ἀρης. 1385
 3 βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
 4 μετάδρομοι κακῶν πανουργημάτων
 5 ἄφυκτοι κύνες,
 6 ὃστ' οὐ μακρὰν ἔτ' ἀμμενεῖ
 7 τούμὸν φρενῶν δνειρον αἰωρούμενον. 1390

ἀντ. παράγεται γάρ ἐνέρων
 2 δολιόπους ἀρωγὸς εἴσω στέγας,
 3 ἀρχαιόπλουτα πατρὸς εἰς ἐδώλια,
 4 νεακόνητον αἷμα χειροῦν ἔχων.
 5 ὁ Μαλας δὲ παῖς 1395
 6 Ἐρμῆς σφ' ἀγει δόλον σκότῳ
 7 κρύψας πρὸς αὐτὸν τέρμα, κούκέτ' ἀμμένει.

στρ. ΗΛ. ὡ φίλταται γυναῖκες, ἄνδρες αὐτίκα
 τελοῦσι τούργον· ἀλλὰ σύγα πρόσμενε.
 ΧΟ. πῶς δή; τί νῦν πράσσουσιν; ΗΛ. ἡ μὲν ἐς τάφου
 λέβητα κοσμεῖ, τῷ δ' ἐφέστατον πέλας. 1401
 ΧΟ. σὺ δ' ἐκτὸς ἥξας πρὸς τί; ΗΛ. φρουρήσουσ' ὅπως
 Αἴγισθος ἥμᾶς μὴ λάθη μολὼν ἔσω.
 ΚΛ. αἰαῖ· ἵω στέγαι

1380 προπίπτω J.: προ πίτνω (from προ πίτνω) L: προπίπτων A, vulg. (προπίπτων τ.) 1389 ἀμμενεῖ Wunder: ἀμμένει L, vulg. 1394 νεακόνητον MSS.: νεοκόνητον Aldine ed. (1502 A.D.), and lemma of schol. on v. 1394 as edited by J. A. Lascaris (Rome, 1518). 1396 σφ' ἀγει Γ: εἴ ἀγει (with an erasure after ε, rather larger than the space for one letter) L: ἐπάγει A: ἐπεισάγει E. 1403 ἥμᾶς om. MSS. (superscr. in cod. Ienensis, 14th cent.): add. Reiske.

φίλων ἔρημοι, τῶν δ' ἀπολλύντων πλέαι. 1405
 ΗΛ. βοῷ τις ἔνδον· οὐκ ἀκούετ', ω φιλαι;
 ΧΟ. ἥκουσ' ἀνήκουστα δύστανος, ὥστε φρίξαι.
 ΚΛ. οἴμοι τάλαιν· Αἴγισθε, ποῦ ποτ' ών κυρεῖς;
 ΗΛ. ἴδον μάλ' αὖ θροεὶ τις. ΚΛ. ω τέκνον τέκνον, 1410
 οἴκτιρε τὴν τεκοῦσαν. ΗΛ. ἀλλ' οὐκ ἐκ σέθεν
 φίκτιρεθ' οὐτος οὐδὲ ὁ γεννήσας πατήρ.
 ΧΟ. ω πόλις, ω γενεὰ τάλαινα, νῦν σοι
 μοῖρα καθαμερία φθίνει φθίνει. 1414
 ΚΛ. ὡμοι πέπληγμαι. ΗΛ. παῦσον, εἰ σθένεις, δυπλῆν.
 ΚΛ. ὡμοι μάλ' αὐθις. ΗΛ. εἰ γὰρ Αἴγισθῳ γ' ὅμοι.
 ΧΟ. τελοῦσ' ἀραι· ζώσιν οἱ γάς ὑπαὶ κείμενοι.
 παλίρρυτον γὰρ αἷμ' ὑπεξαιροῦσι τῶν κτανόντων
 οἱ πάλαι θανόντες. 1421

ἀγτ. καὶ μὴν πάρεισιν οἴδε· φοινία δὲ χεὶρ
 στάζει θυηλῆς Ἀρεος, οὐδὲ ἔχω ψέγειν.
 ΗΛ. Ὁρέστα, πῶς κυρεῦτε; ΟΡ. τὰν δόμοισι μὲν
 καλῶς, Ἀπόλλων εἰ καλῶς ἐθέσπισεν. 1425
 ΗΛ. τέθητκεν ἡ τάλαινα; ΟΡ. μηκέτ' ἐκφοβοῦ
 μητρῶν ὡς σε λῆμ' ἀτιμάσει ποτέ.
 ΧΟ. παύσασθε· λεύστω γὰρ Αἴγισθον ἐκ προδήλου.
 ΗΛ. ω παῦδες, οὐκ ἄψορρον; ΟΡ. εἰσοράτε ποῦ 1430
 τὸν ἄνδρ'; ΗΛ. ἐφ' ἡμῖν οὐτος ἐκ προαστίου
 χωρεῖ γεγηθώς 〽 — — —

1413 *νῦν σοι* R. Whitelaw (a conjecture made also by Hermann, who, however, kept *σε*): *σε* MSS. 1414 *φθίνει bis* L: *semel* A. (*φθίνειν φθίνειν* Hermann.) 1416 *Αἴγισθῳ γ'] γ'* Hermann: *θ'* L, vulg.: *δ'* r. 1419 *παλίρρυτον* Bothe: *πολύρρυτον* MSS. 1422 f. The MSS. give these two vv. to Electra: corr. Hermann. 1423 *ψέγειν* Erfurdt: *λέγειν* MSS. 1424 *κυρεῦτε* Reisig, Elmsley: *κυρεῖ* L, vulg. (*κυρεῖ γε* Triclinius: *κυρεῖ δὲ* Hermann.) 1431 L and most MSS. divide the words thus: *τὸν ἄνδρ' ἐφ' ἡμῖν*; ΗΛ. *οὐτος κ.τ.λ.* 1432 After γεγηθώς the rest of a trimeter is lost. Hermann conj. *κάρτα σὺν σπουδῇ ποδές*.

ΧΟ. βάτε κατ' ἀντιθύρων ὅσον τάχιστα,
νῦν, τὰ πρὶν εὐθέμενοι, τάδ' ὡς πάλιν.
ΟΡ. θάρσει· τελοῦμεν. ΗΛ. ἦ νοεῖς ἐπευγέ νυν. 1435
ΟΡ. καὶ δὴ βέβηκα. ΗΛ. τάνθάδ' ἀν μέλοιτ' ἐμοί.
ΧΟ. δι' ὥτὸς ἀν παῦρά γ' ὡς ἡπίως ἐννέπειν
πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὡς ὁρούσῃ
πρὸς δίκας ἀγῶνα. 1441

ΑΙΓΙΣΘΟΣ.

τίς οἰδεν ὑμῶν ποῦ ποθ' οἱ Φωκῆς ξένοι,
οὓς φασ' Ὁρέστην ἡμὸν ἀγγεῖλαι βίου
λελοιπόθ' ἵππικοῖσιν ἐν ναυαγίοις;
σέ τοι, σὲ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος 1445
χρόνῳ θρασεῖαν· ὡς μάλιστα σοὶ μέλειν
οἴμαι, μάλιστα δ' ἀν κατειδυνᾶν φράσαι.
ΗΛ. ἔξοιδα· πῶς γὰρ οὐχί; συμφορᾶς γὰρ ἀν
ἔξωθεν εἴην τῶν ἐμῶν τῆς φιλτάτης.
ΑΙ. ποῦ δῆτ' ἀν εἰεν οἱ ξένοι; δίδασκέ με. 1450
ΗΛ. ἔνδον· φίλης γὰρ προξένου κατήνυσαν.
ΑΙ. ἦ καὶ θανόντ' ἤγγειλαν ὡς ἐτητύμως;
ΗΛ. οὔκ, ἀλλὰ κάπεδειξαν, οὐ λόγῳ μόνον.
ΑΙ. πάρεστ' ἄρ' ἡμὸν ὥστε κάμφανῇ μαθεῖν;
ΗΛ. πάρεστι δῆτα, καὶ μάλ' ἄξηλος θέα. 1455
ΑΙ. ἦ πολλὰ χαίρειν μ' εἶπας οὐκ εἰώθότως.
ΗΛ. χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε.
ΑΙ. σιγᾶν ἄνωγα κάναδεικνύναι πύλας
πᾶσιν Μυκηναίοισιν Ἀργείοις θ' ὁρᾶν,

1437—1441 δι' ὥτδε...ἀγῶνα] These vv. are given by the MSS. to Electra: corr. Triclinius. 1445 ναὶ σὲ Reiske: καὶ σὲ MSS. 1449 τῶν ἐμῶν τῆς φιλτάτης τ., vulg.: τῶν ἐμῶν τε φιλτάτων L (but with the reading τῆς φιλτάτης indicated by the first hand), A. A few MSS. have τῶν ἐμῶν τῶν φιλτάτων. 1457 τυγχάνει A, vulg.: τυγχάνοι L.

ώς εὶ τις αὐτῶν ἐλπίσιν κεναῖς πάρος 1460
 ἔξηρετ' ἀνδρὸς τοῦδε, νῦν ὄρῶν νεκρὸν
 στόμια δέχηται τάμα, μηδὲ πρὸς βίαν
 ἐμοῦ κολαστοῦ προστυχῶν φύση φρένας.

ΗΛ. καὶ δὴ τελεῖται τάπ' ἐμοῦ· τῷ γὰρ χρόνῳ
 νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρείσσοσιν. 1465
 ΑΙ. ὡς Ζεῦ, δέδορκα φάσμ' ἄνευ φθόνου μὲν οὐ
 πεπιτωκός· εἰ δὲ ἔπεστι νέμεσις, οὐλά λέγω.
 χαλάτε πᾶν κάλυμμ' ἀπ' ὁφθαλμῶν, ὅπως
 τὸ συγγενές τοι κάπ' ἐμοῦ θρήνων τύχῃ.

ΟΡ. αὐτὸς σὺ βάσταξ· οὐκ ἐμὸν τόδ', ἀλλὰ σόν, 1470
 τὸ ταῦθ' ὄρâν τε καὶ προσηγορεῦν φίλως.

ΑΙ. ἀλλ' εὖ παραινεῖς, κάπιπείσομαι· σὺ δέ,
 εὶ που κατ' οἰκόν μοι Κλυταιμνήστρα, κάλει.

ΟΡ. αὗτη πέλας σοῦ· μηκέτ' ἄλλοσε σκόπει.

ΑΙ. οἴμοι, τί λεύσσω; ΟΡ. τίνα φοβεῖ; τίν' ἀγνοεῖς;

ΑΙ. τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις 1475
 πεπιτωχ' ὁ τλήμων; ΟΡ. οὐ γὰρ αἰσθάνει πάλαι
 ζῶντας θανοῦσιν οὖνεκ' ἀνταυδῆς ἵσα;

ΑΙ. οἴμοι, ξυνῆκα τοῦπος· οὐ γὰρ ἔσθ' ὅπως
 ὅδ' οὐκ Ὁρέστης ἔσθ' ὁ προσφωνῶν ἐμέ. 1480

ΟΡ. καὶ μάντις ὡν ἄριστος ἐσφάλλου πάλαι;

ΑΙ. δλωλα δὴ δείλαιος. ἀλλά μοι πάρες
 κᾶν σμικρὸν εἰπεῖν. ΗΛ. μὴ πέρα λέγειν ἔα
 πρὸς θεῶν, ἀδελφέ, μηδὲ μηκύνειν λόγους.
 τί γὰρ βροτῶν ἀν σὺν κακοῖς μεμιγμένων 1485
 θινήσκειν ὁ μέλλων τοῦ χρόνου κέρδος φέροι;
 ἀλλ' ὡς τάχιστα κτεῖνε, καὶ κτανῶν πρόθες
 ταφεῦσιν ὡν τόνδ' εἰκός ἐστι τυγχάνειν,
 ἄποπτον ἡμῶν· ὡς ἐμοὶ τόδ' ἀν κακῶν
 μόνον γένοιτο τῶν πάλαι λυτήριον. 1490

has lost its stars,' as one schol. construes, followed by Ellendt and others. In classical Greek ἐκλείπω never takes a gen., as ἀλλείπω does.

20 οὐδοιπορεύ (a compound which occurs only here) has been needlessly suspected. οὐδοιπορεύ in poetry is sometimes no more than ἔρχεσθαι οὐ χωρεῦν. e.g., *O. C.* 1251 ὁδὸς οὐδοιπορεῖ: *Ai.* 1230 καπὲ ἄκρων οὐδοιπόρεις.—They must concert their plans while there is yet no risk of their conversation being interrupted.

21 f. ξυνάπτετον, intrans., 'join,' as Eur. *Ph.* 702 ὡς ἐς λόγους ξυνῆψα Πολυνέκει. Here the modal dat. λόγουσιν takes the place of ἐς λόγους.

ἔμεν as = ἐσμέν, found only in Callim. fr. 294, is undoubtedly corrupt. ἔμεν, the easiest correction, is excluded by its sense. It could not mean, 'we are moving in a place where...', 'we are whereabouts'. (Campbell). It would mean, 'we are going to a place where....' But he speaks of the present.

Supposing that ἐνταῦθ' is genuine—as seems most likely—no account of the passage is more probable than that the poet wrote ὡς ἐνταῦθ' ἵνα | οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός, and that ἔστ' dropped out before ἔτ' precisely as in *Ph.* 23 the words τόνδ' ἔτ', εἴτ' have shrunk to τόνδ' ήτ' in L. Then, v. 22 being defective, ἵνα was shifted to it from the end of v. 21, and the gap after ἐνταῦθ' was filled with ἐμέν,—a form which the later grammarians, at least, accepted.

Ἔργων ἀκμή: cp. 1338: *Ph.* 12 ἀκμῇ γὰρ οὐ μακρῶν ἥμεν λόγων: *Ai.* 811 οὐχ ἔδρας ἀκμῇ.

23 f. ὁ φΩτατὸς ἀνδρῶν κ.τ.λ. Cp. Shakesp. *As You Like It*, act 2, sc. 3. 56 (Orlando to Adam): 'O good old man, how well in thee appears | The constant service of the antique world.'—σημεῖα φύνεις (= δῆλος εἶ)...γεγά: cp. Lycurg. § 50 φανερὸν πᾶσιν ἐποίησαν οὐκ ἴδια πολεμοῦντες.

25 ὥστερ γὰρ ἱππὸς εὐγενῆς: Philostr. *Vit. Sophist.* 2. 23. 4 καὶ εἰδὸν ἄνδρα παραπλήσιον τῷ Σοφοκλείῳ ἵππῳ, νωθρὸς γὰρ ὑφ' ἡλικίας δοκῶν νεαίζουσαν δρμὴν ἐν ταῖς σπουδαῖς ἀνεκτάσθη.

26 f. ἐν τοῖστι δινοῖς, in dangers: Thuc. 1. 70 ἐπὶ τοῖς δεινοῖς εὐέλπιδες; *ib.* 84 τῶν...ξεστρυνόντων ἥμᾶς ἐπὶ τὰ δεινά.—ἀπάλεσσεν, gnomic aor., combined with pres. θιτησιν: *Ai.* 674 ff. δεινών τ' ἄημα πνευμάτων ἐκοίμισε | στένοντα πόντον· ἐν δ' ὁ παγκρατῆς ὑπνος | λύει πεδήσας.

ώσαντας δὲ: here δὲ introduces the apodosis; so οὐτω δέ, *Ant.* 426.

28 ἐν πρώτοις ἔπει. The image is from the case of leaders in battle, whose men follow them in several ranks; this old man is in the front rank. Cp. *Il.* 8. 337 *Ἐκτωρ δ' ἐν πρώτοισι κίε.*

31 εἰ μή τι. This adverbial *τι* is frequent in such expressions of diffidence: *Ph.* 1279 *εἰ μή τι πρὸς καιρὸν λέγων | κυρῶ:* *Tz.* 586 *εἴ τι μὴ δοκῶ | πράσσειν μάταιον.* — *καιρὸν τυγχάνω:* cp. *Plat. Legg.* 687 *Α πῶς...τοῦ καιροῦ ἀν...ἔτυχον;* *Pind. N.* 8. 4 *καιρῷ μὴ πλαναθέντα.—μεθάρμοσον:* *ἐπανόρθωσον* schol.

32 ff. γάρ, merely prefatory (*O. T.* 277). — *Ικόμην,* followed by the historic pres. *χρῆ:* cp. 425. — *μάθουμ:* the elision gives quasi-caesura. — *ἀρούμην,* opt. of 2nd aor. *ἡρόμην* (*Ant.* 907, *Ai.* 247). The direct deliberative form is *τίνι τρόπῳ ἄρωμαι;* The indirect, (a) after a primary tense, *ικνούμαι ως ἀν μάθω ὅτῳ ἄρωμαι:* (b) after a secondary tense, as above. Cp. *O. T.* 71 f. *ως πύθοιθ' ὁ τι | δρῶν...ρύσαίμην πόλιν.* — For the sense, ‘win,’ ‘achieve,’ cp. *Ai.* 193, *O. C.* 460.

35 χρῆ: the pres. of this *χρῶ* occurs also in Her. (1. 55 *χρᾶ,* etc.). — *τοιαῦθ'* (with *οἱ*, *Ant.* 691)...*ῶν* (instead of *οῖων*): cp. *O. C.* 1353. — *πεύσει.* The gen. after this verb usu. denotes the informant (as *O. T.* 333): but the thing heard is sometimes put in the gen., instead of the regular acc.: thus *Od.* 2. 255 *ἀγγελιῶν | πεύσεται.* So, too, with *ἀκούω* (*O. C.* 485, etc.), and *κλίνω* (*ib.* 1174).

36 f. αὐτὸν, alone; cp. *O. T.* 221, *O. C.* 1650. — *ἄσκενον...ἄσπειδων κ.τ.λ.,* ‘unfurnished with’ them: for the gen., cp. 1002: *O. T.* 191 *ἄχαλκος ἀσπίδων:* *O. C.* 677 *ἀνήνεμον...χειμώνων.* The adj. occurs also in *O. C.* 1029 *οὐ ψιλὸν οὐδὲ ἄσκενον,* ‘not without accomplice or resource.’ — *ἄσπειδων τε καὶ στρατοῦ = ὥπλοισμένου στρατοῦ,* a rhetorical hendiadys, like ‘without arms or numbers.’ — *δόλαισι,* in requital of the *δόλος* on the side of the murderers (v. 197). — *χειρὸς* goes with *σφαγάς* (476 *δίκαια χειροῖν κράτη*): the vengeance is to be won by his own right hand, not by means of allies. — *κλέψαι,* to effect by stealth: *Ai.* 1137 *κλέψεις κακά.*

38 ff. θέτε causal, = *ἐπειδή:* cp. 1318. *O. T.* 918: *Ant.* 170. — *σὺ μὲν μολὼν κ.τ.λ.:* for the absence of caesura, cp. *Ph.* 101, 1369, *Ant.* 1021. — *καιρὸς* is almost personified here: cp. 75: *Ph.* 466 *καιρὸς γὰρ καλεῖ:* *ib.* 837 *καιρὸς...πάντων γνώμαν ἰσχων.* — *ἰσθι,* in the pregnant sense of ‘take care to know,’ ‘acquaint thyself with.’ Similarly in *O.C.* 1149 *εἶσει = μαθήσει.*

42 f. γήρα refers to the change in his appearance; χρόνῳ μακρῷ, to the lapse of seven years (v. 14), which may have caused him to be forgotten.—οὐδὲ ὑποπτεύσοντι follows οὐ μὴ γνῶστι, as in *O. C.* 450 ff. οὐδὲ ἥξει follows οὐ μὴ λάχωσι.

οὐδὲ ἡμετέρων, with grey hair: *O. T.* 742 λευκανθής κάρα: *Erinna fr. 2 παυρολόγου πολαιά τὰ γήρας ἀνθεα θνατοῖς.*

45 Φωκέus should not be changed to Φωκέωs: it was desirable that the messenger himself should seem an alien.

ἀνδρὸς Φανοτέωs. ἀνήρ, thus prefixed to a proper name, serves either: (*a*) to introduce a person not previously mentioned,—being more respectful than τις, as *Il. 11 92 ἄνδρα Βιήνορα*, *Her. 8. 82 ἀνήρ Πλαναίτιος*: or (*b*) adds something of solemnity or pathos to the mention of a familiar name, as *O.C. 109 ἄνδρος Οδύστου*, *Ai. 817 ἄνδρὸς Ἔκτορος*.

Phanoteus was the eponymous hero of the town Phanoteus, or Panopeus, in Phocis, close to the Boeotian frontier,—about three miles west of Chaeroneia, and as many east of Daulis. He was the brother of Crisus, from whom the town of Crisa in Phocis (about two miles w. s. w. of Delphi) took its name. Between these brothers, said the legend, there was a deadly feud. Now Crisus was the father of Strophius, that king of Crisa who was the ally of Agamemnon, and with whom the young Orestes found a home. Hence Phanoteus, the foe of Crisus, is represented as the friend of Aegisthus and Clytaemnestra.

δ γάρ: other instances of the art., as demonstr. pron., immediately followed by γάρ (and not by μέν or δέ) are, *O. T. 1082 (τῆς)*, *1102 (τῷ)*, *Ph. 154 (τό)*. The art. δ, η, when it stands as demonstr. pron., is sometimes written δ, ἡ: a practice which is recognised by Eustathius, but which seems to rest on no good ground.

46 μέγιστος, as in φίλος μέγιστος (*Ph. 586, Ai. 1331*) simply, ‘greatest’ friend; not, ‘most powerful.’—τυγχάνει, without ὡν: cp. 313, 1457: *Ai. 9 ἐνδον...τυγχάνει*. Cp. *Plat. Hipp. Ma. 300 Α ἡ δὲ ἀκοής ἥδονὴ...τυγχάνει καλή, Tim. 61 Ε τυγχάνει ...δυνατὰ ἵκανώς λεχθῆναι*.—δορυβόλων: a word applied by the tragedians to a prince or chief who is in armed alliance with the head of another state.

47 ὄρκων, Reiske’s correction of ὄρκω, seems right. With ὄρκω, the choice is between two explanations. (1) ἄγγελλε ὄρκω, προστιθεῖς (ὄρκων). This is exceedingly awkward, and ἄγγελλειν ὄρκω would be a strange phrase. (2) ἄγγελλε ὄρκω

προστιθείς (*τὰ ἀγγελόμενα*): explained as an ‘inversion’ of *προστιθείς ὄρκον τοῖς ἀγγελλομένοις*. But it is hard to see how ‘adding the report to an oath’ could stand for ‘adding an oath to the report.’

Cp. fr. 431 ὄρκου δὲ προστεθέντος ἐπιμελεστέρα | ψυχὴ κατέστη.

48 ff. *ἀναγκαλας τύχης*, an accident ordained by *ἀνάγκη*, fate (*O. C.* 605).

θέλοισι (from *ἄθλος*) *Πυθικοῖσιν*. Here and at v. 682 the schol. notes the anachronism,—to which Attic Tragedy was wholly indifferent. From very early times there was an *ἄγών* at Delphi, but for music and poetry only. Athletic contests were first added when, on the conquest of Crisa by the Delphic Amphictyony, the festival was revived with a new splendour. The year Ol. 48. 3, 586 B.C. was that from which the Pythiads were dated.

τροχηλάτων implies ‘rapid,’ ‘whirling’: cp. Eur. *I. T.* 82 *τροχηλάτου | μανίας*.—*ἴσταται*: be so ‘constituted’: i.e., the whole story is to rest upon this basis. Cp. Plat. *Theaet.* 171 D *ταύτη ἀν μάλιστα ἴστασθαι τὸν λόγον*.

51 ff. *ἔφερο* (sc. *δὲ Φοῖβος*, v. 35), like *impf. ἔκέλευε*.—*λουβαῖσι*, a general word, which could mean either the *χοαί* poured to the *νέρτεροι*, or the *σπονδαί* to the *ὑπατοι*. In this case, milk (perhaps mixed with honey) was poured on the mound (894).—*καρατόμοις χλιδαῖς*, ‘ornaments’ (luxuriant locks) ‘cut from the head.’ (This adj. elsewhere = ‘beheaded.’) Cp. Eur. *Ph.* 223 *ἐπιμένει με κόμας ἑρᾶς | δεῦσαι παρθένιον χλιδάν*.—*στέφανες*: cp. 441: *Ant.* 431 *χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει*. Besides the offerings named here, flowers are mentioned below (896).

ἀψόρρος...πάλιν: *O. T.* 430 *οὐ πάλιν | ἀψόρρος οἴκων τῶνδ'* *ἀποστραφεῖς ἀπει;*

54 *τύπωμα*, anything *formed* or *moulded*; Eur. *Ph.* 162 *μορφῆς τύπωμα*, ‘the outline of his form.’ The vague word is here defined by *χαλκόπλευρον*: which may be a reminiscence of the phrase used by Aesch. (*Ch.* 686) in the same context, *λέβητος χαλκέοι πλευρώματα*. The cinerary urn is described below as *βραχὺς χαλκός* (757), *τεῦχος* (1114), *ἄγγος* (1118), *λέβης* (1401).

ἡρμένοι, pass., = *ἡρμένον ἔχοντες* (schol.). Cp. Aeschin. or. 3 § 164 *ἐπιστολὰς ἃς ἐξηρτημένος ἐκ τῶν δακτύλων περιήεις*.

Others take *ἡρμένοι* as middle. This use of *ἡρμαί* is not

unknown to later Greek, but there is no example of it in the classical period.

55 Join *πον* with *καὶ σὺ* ('thou, too, doubtless knowest'): cp. 948 *παρουσίαν μὲν οὐσθα καὶ σύ πον φίλων, κ.τ.λ.* Since he has a definite spot in mind, *πον* would less fitly be taken with *θάμνοις*, as = 'somewhere.'

56 f. λόγῳ κλέπτοντες: cp. *Il. I. 131 μὴ... | κλέπτε νόν:* Eur. *Ph.* 992 κλέψας λόγοισι ωστ' ἀ βούλομαι τυχεῖν.

φέρωμεν is clearly right: it depends on *ηζομεν* κ.τ.λ. (53), and continues the exposition of the plan which he is about to execute. *φέρομεν* could depend only upon *κεκρυμμένον* ('which was hidden in order that we might bring,' etc.).

Ἔρρει = ἀπόλωλε: cp. 925: *O. T.* 560 ἄφαντος ἔρρει (*Laïus*).—*δέμας*, of a corpse, as 756, 1161: in Homer, always of the living (*Ant.* 205).

59 f. τὸ γάρ με λυπεῖ κ.τ.λ.: i.e., 'It is true that it is ill-omened for the living to be described as dead; but why, in this case, need I care for the omen?' Cp. Eur. *Helen.* 1050 (*Helen* to *Menelaüs*): *βούλει λέγεσθαι μὴ θανὼν τεθνηκέναι;* He replies:—*κακὸς μὲν ὄρνις εἰ δὲ κερδανῶ λέγων, | ἔτοιμός είμι μὴ θανὼν λόγῳ θανεῖν.*—*ἴργοισι*: the plur., as in *O. C.* 782.—*καξενέγκωμαι*, 'carry off' from the enterprise: *Tr.* 497 *μέγα τι σθένος ἀ Κύπρις ἐκφέρεται νίκας αἵ*.

61 δοκώ μὲν: cp. 547: *O. C.* 995.—*σὺν κέρδει* (δν), when fraught with gain: cp. 899 *ώς δὲ ἐν γαλήνῃ (sc. ὅντα) πάντ' ἐδερκόμην τόπον.* For *σύν*, cp. 430 *σὺν κακῷ*.—*κακόν*, 'ill-omened'; *O. C.* 1433, *Ant.* 1001.

62 ff. πολλάκις. There were many such popular stories. Pythagoras was said to have hidden himself in a subterranean chamber, causing his death to be reported; and when he reappeared, he was supposed to have been born anew (schol.). Herodotus tells similar stories, e.g. of the Thracian Salmoxis, a slave and disciple of Pythagoras, who thus converted the Thracians to a doctrine of immortality.

λόγῳ μάτην θνήσκοντας: for *μάτην* as = 'falsely,' cp. 1298, *Ph.* 345.

ἐκτετιμηταί. The emphatic perf. might denote either (1) permanence,—'they are in greater honour thenceforth'; or (2) the instantaneous result,—'forthwith.' Perhaps the usage of the perf. pass. of *τιμάω* rather favours (1).—The finite verb, instead of *ἐκτετιμημένους*, by a frequent idiom; cp. 192 (*ἀμφίσταμαι*).

65 f. ὡς, 'as,' seems better here than *ώς*, 'thus.' It gives

a smoother transition; and it is also more in accord with usage. Except in the phrases οὐδὲ ὡς (*Ant.* 1042), καὶ ὡς, etc., Attic writers seldom use ὡς, ‘thus.’

κάμπι ἐτραχώ: for the accus. (though the pron. refers to the subject of the verb), cp. 470 f., *Tr.* 706.—ἄπο, not merely ‘after’ it, but as a result of it; cp. *Ant.* 695, *Ph.* 408.—δεδορκότερος, = βλέποντα, living: Aesch. *Eum.* 322 ἀλασῖν καὶ δεδορκόσιν.—ἔχθροις is best taken with λάμψαι: ‘alive, I shall shine as a star upon them,’ i.e. to their terror.—ἀστρον: not specifically ‘a *baleful* star.’ It is simply an image of splendour; but to his foes, of course, he will prove an οὐλίος ἀστρον.—Whitelaw: ‘So living, doubt not, from this falsehood’s cloud | I on my dazzled foes, starlike, shall break.’—ἴτι, menacing: cp. 471: *Tr.* 257.

67 f. πατρώα γῆ κ.τ.λ.: cp. *Ph.* 1040 ἀλλ', ω πατρώα γῆ θεοί τ' ἐπάγουσι.—εὐτυχούντα, proleptic: cp. 162 f.: *O. C.* 487 δέχεσθαι τὸν ἵκετην σωτήριον.—δόδος, of a single journey: *O. C.* 553, *Ant.* 226.

70 καθαρτής: so in Aesch. *Ch.* 968 ff. the avenger is to drive the μύσος from the hearth, καθαρμοῖσιν ἀτὰν ἐλατηρίοις.—πρὸς θεῶν ἀρμημένος: Aesch. *Ch.* 940 (of Orestes) ὁ πυθόχρηστος φυγὴς | θεόθεν εὐ φραδαῖσιν ὠρμημένος.

72 ἀλλ' ἀρχέπλουτον, sc. πέμψατε or the like, to be supplied from ἀποστείλητε, as αἰδὼ in *O. T.* 241 from ἀπαδῶ, δεῖ in *O. C.* 1404 from οὐκ ἔξεστι, ἔκαστος in *Ant.* 263 from οὐδεῖς.

ἀρχέπλουτον, ‘master of my possessions’; cp. ἀρχέλαος, ἀρχέπολις (Pind. *P.* 9. 58). Others understand, ‘having *ancient* wealth,’ = ἀρχαιόπλουτον. If, however, the verbal part of the compound denoted ‘beginning’ rather than ‘ruling,’ analogy would suggest that ἀρχέπλουτος should mean, ‘a *founder* of wealth’; cp. ἀρχέκακος (*Il.* 5. 63), ἀρχέχορος (*ποὺς*, Eur. *Tro.* 151), ἀρχέγονος, etc.

καταστάτην, as *restoring* its fortunes, ἀποκαθιστάτα.

74 f. ἀρηκα μὲν νῦν ταῦτα, one of those formulas which serve to close a speech, like πάντ' ἐπίστασαι, *Ant.* 402 f.

μελέσθε is probably impers. (as μέλεται in *Theocr.* 1. 53); though μέλεται τί μοι is a less rare constr. for this midd. form (cp. 1436).

76 ἐπιστάτης, as controlling and regulating action; cp. 39 n.

77 ίέ μοι μοι δύστρανος. An adj. is often added to such interjections; *Ant.* 850 ἥ δύστρανος: *O. C.* 876 ἥ τάλας: *O. T.* 1307 αἰαῖ, φεῦ φεῦ, δύστρανος. Electra speaks within.

78 f. καὶ μὴν, announcing a new comer: 1422: *O. C.* 549.

Θυρᾶν is perhaps best taken as denoting *the quarter whence* the sound strikes the ear, so that it goes with αἰσθέσθαι ('hear from the doors'). The order of the words, and the rhythm, favour this. It might, however, be a local gen., 'at the doors,' going with ὑποστρενούσης: cp. 900 n.

I should agree with the schol. in governing θυρᾶν by τεῖδον, did not the wide separation of the words make this so awkward.

προσπόλων τ. νές: the old man conjectures that it is a slave, because a daughter of the house was not to be expected at the gates, especially at such an early hour: cp. 518 n. But Orestes fancies that he recognises the voice.

80 f. θέλεις | μεντωμεν...; Cp. *O. T.* 651 θέλεις...εἰκάθω; *Ph.* 761 βούλει λάβωμαι;

The reading of the MSS., κάνακούσωμεν, was taken by some from ἀνακούω, and explained as 'listen further' (schol. in E.). But no ἀνακούω is extant; nor does it seem probable. If the traditional reading is sound, it must be referred to ἐνακούω. The only authority for that word, in Greek of the classical age, is Hippocrates.

On the other hand Sophocles has ἐπακοίω, 'to listen,' in *O. T.* 708, 794: *O. C.* 694: *Ph.* 1417. Nauck's correction, κάπακούσωμεν, is thus highly plausible.

82 f. μηδὲν πρόσθεν, sc. ποιῶμεν: cp. *Ant.* 497.—τὰ Δοξέαν, his commands, v. 51.—ἀρχηγέαν (a verb which occurs only here), not merely = ἀρχεσθαι, but rather 'to make an auspicious beginning' (Lat. *auspicari*), as ἀρχηγέτης denoted the god or hero to whom a city or family traced its origin (*O. C.* 60). This title was given especially to Apollo.

84 f. πατρὸς, possessive gen., as the offerings are due to him: cp. Eur. *Alc.* 613 νερπέρων ἀγάλματα.—λουτρά, the λοιβάτι of v. 52, the πηγαὶ γάλακτος of 895, regarded as offerings demanded by purity. So in v. 434 λουτρά are the χοαὶ of v. 406.

φέρε...ἴφη τινά, i.e. brings (so as to place it) *in our power*; for this ἐπί, cp. *O. C.* 66, *Ph.* 1003. Not, 'brings *in our case*' (like ἐπ' ἄνδρὶ τῷδε, *O. T.* 829); nor, 'brings *upon us*' (*O. C.* 1472).

νίκην, the ultimate victory: κράτος τῶν δρωμένων, the upper hand, the mastery, in our course of action. For the com-

bination, cp. Plat. *Legg.* 962 Α νίκην καὶ κράτος πολεμίων: Dem. or. 19 § 130 κράτος καὶ νίκην πολέμου. For the pres. part., cp. 1333 τὰ δρῶμεν, 'your plans'; *Tr.* 588. So *O. C.* 116 τῶν ποιουμένων.

All three actors now leave the scene. Orestes and Pylades go to Agamemnon's grave,—departing, probably, by the entrance on the spectators' right. The Paedagogus leaves by the entrance on the left,—to await the moment for seeking admission to the house (v. 660). When they have gone, Electra enters from the house.

86—120 Α θρῆνος ἀπὸ σκηνῆς, or lyric lament delivered by an actor alone, as dist. from the joint κορμός of actor and Chorus (121 n.).

Verses 86—102 form a σύστημα, = vv. 103—120 (ἀντισύστημα). If the text is sound, the correspondence is not exact, since the dimeter in v. 99 answers to a monometer in v. 116. These anapaests are, however, of the type usually known as 'free' or 'melic,' as having more of a lyric character than the regular anapaests of the marching-songs (like those of the Parodos in the *Ajax*).

86 f. ἡ φάος ἄγνων: the Sun-god abhors impurity (*O. T.* 1425 ff.). So too the αἰθήρ is ἄγνως (Aesch. *P. V.* 281).—These opening words beautifully express the sense of relief with which she passes from her sad vigil in the polluted house to the clear sunlight and free air of morning.

γῆς ισόμορφ' ἀήρ, 'air coextensive with earth,'—having a μοῖρα, a domain in space, equal to that of earth. Cp. Hamlet's phrase, 'this goodly frame, the earth...this most excellent canopy, the air' (2. 2. 311). Hes. *Th.* 126 Γᾶα δέ τοι πρώτον μὲν ἔγεινατο ίσον ἑαυτῇ | Οὐρανὸν ἀστερόενθ', ἵνα μιν περὶ πάντα καλύπτοι.

ισόμορφ' is a necessary correction of ισόμορος (cr. n.), which would require ἡ in ἀήρ,—a quantity found only in pseudo-Phocylides 108, and an epigram quoted by Eustathius p. 17. 46.

88 f. πολλὰς μὲν...ἥσθου. Each of these two verses is an anapaestic dimeter lacking one long syllable ('catalectic'), i.e., a 'paroemiac.' Two successive paroemiacs were admissible only in anapaests of this 'free' or lyric character.

ἀντίρρεις, lit. 'set opposite' (hence of an 'adversary,' Eur. *Ph.* 754), here, 'dealt from opposite,' striking *full* on the breast, like ἀνταία...πλαγά (195 f.). θρῆνος and κοπερός are

similarly combined in *Ai.* 631 ff. θρηνήσει, χερόπλακτοι δ | ἐν στέρνοισι πεσοῦνται | δοῦποι.

90 πληγὰς must be preferred to πλαγὰς here, unless we are to write γᾶς (in 87), etc. As a rule, certainly, Doricism is a mark of lyric (as dist. from marching) anapaests. But the fact that these anapaests, though lyric in general character, precede the first lyrics of the Chorus, may have led the poet to prefer Attic forms.

91 ὑπολευφθῆ, lit., ‘falls behind’; here = ‘fails,’ like the intr. ἐκλέλοιπεν in 19. The subjunct. can follow ηὐθου, since the thought is, ‘hast heard’ (and still hearest).

92 f. τὰ...παννυχῖδεν is best taken as acc. governed by ξυνίσασ', rather than as a prefatory acc. of reference ('as to...'): δοῦ...θρηνῶ (94) is exegetic of it. τὰ παννυχῖδων, a periphrasis like τὰ τῶν πολέμων (Thuc. 2. 11), τὰ τῆς τύχης (Eur. *Ph.* 1202), etc. The παννυχὶς (ἐόρτη) was properly a joyous torch-light festival, as at the Lenaean (Ar. *Ran.* 371), or the Bendideia (Plat. *Rep.* 328 A).

ἡδη (which has been needlessly suspected) means merely, ‘ere now,’ implying the long duration of her grief.

95 κατὰ μὲν βάρβαρον αἶνον, i.e. at Troy. The whole form of this passage (95—99) seems clearly to show a reminiscence of *Od.* 11. 406—411, where the shade of Agamemnon says to Odysseus,—οὐτ' ἔμε γ' ἐν νήεσσι Ποσειδάνων ἐδάμασσεν,... | οὐτέ μ' ἀνάρσιοι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσον, | ἀλλά μοι Αἴγυσθος τεύξας θάνατόν τε μόρον τε | ἔκτα σὺν οὐλομένῃ ἀλόχῳ, οἰκονύδε καλέσσας, | δειπνίσσας, ὡς τίς τε κατέκτανε βούν ἐπὶ φάτνῃ. Sophocles follows the Homeric version in conceiving Agamemnon as slain at a banquet (194, 203); and ξένιστεν in v. 96 suggests a contrast with the entertainment which had been prepared for him at home.

96 “Ἄρης with ἄ (after Homeric precedent, *Illiad* 5. 31 etc.), as in *Ant.* 139, *Ai.* 254, 614.—ξένιστεν. The ξένια with which Ares welcomes his guests are wounds and death. Archilochus fr. 7 ξείνια δυσμενέστον λυγρὰ χαριζόμενοι.

97 κοινολεχής, ‘paramour,’ as in Aesch. *Ag.* 1441 Cassandra is ἡ κοινόλεκτρος τοῦδε θεσφατηλόγος.

98 f. δπως δρόν ὀλοτόμοι, i.e., with as little pity. But in *Illiad* 13. 389 ff., ηριπε δ', ως ὅτε τις δρῦς ηριπεν, the point is the crash with which the stately tree falls.—οχιζοντ, historic pres., following an aor. (*Tr.* 267, 702); as it often also precedes it (*Ant.* 269, 406, 419).—κάρα, after δν (95), acc. defining the

part: *Ph.* 130ι μέθες με...χείρα.—πέλεκει: cp. *Il.* 23. 114 ὑλοτόμους πελέκεας ἐν χερσὶν ἔχοντες. It was a two-edged axe (ἀμφάκης, 485), a πέλεκυς ὀμφίστομος or δίστομος, *bipennis*, as dist. from the single-headed axe, πέλεκυς ἑτερόστομος.

100 f. ἀλλης, as in 885, instead of the more general ἄλλον.—φέρεται must be more than merely ‘proceeds from’: it implies a passionate utterance. Cp. Pind. *P.* 1. 87, εἴ τι καὶ φλαύρον παραβίνσσει, μέγα τοι φέρεται | πὰρ σέθει, where Gildersleeve well remarks that the image is that of sparks flying from an anvil (ἀκμονὶ v. 86), and renders φέρεται ‘rushes.’

103 ἀλλ' οὐ μὲν δὴ: the combination ἀλλὰ...μὲν δὴ occurs also in *O. T.* 523, *Tr.* 627.

105 f. δυτρῶν | ρυπάς. ῥίπτη (ῥίπτω), ‘swing,’ ‘vibration,’ is here applied to the quivering rays of starlight; as in *Ant.* 137, 930 to the *gusts* of fierce winds.—Instead of λεύσσω μὲν...λεύσσω δὲ, we have the verb in the second clause only: cp. *Ant.* 1105 μόλις μέν, καρδίας δὲ ἔξισταμι. For the omission of μέν in the first of two such clauses, cp. *Ant.* 806 f.

107 μὴ οὐ, after οὐ λῆξω: *O. T.* 283.—τεκνολέτειρ, ‘slayer of her child’ (Itys, 148): as in Aesch. *Suppl.* 60 ff. ‘the piteous bride of Tereus’ (Procne) sings of ‘her child’s fate, and how he perished by her own hand.’ Cp. [Eur.] *Rhes.* 550 παιδολέτωρ μελοποιὸς ἀγδονίς.

108 f. ἐπὶ κωκυτῷ: the prep. is not merely = ‘with,’ but implies, ‘with continual wailing’: cp. *Ant.* 759 ἐπὶ ψόγουσι. — ἦχῳ, a resounding cry (of grief); cp. Eur. *Hipp.* 790 ἵστε τίς ποτ’ ἐν δόμοις βοή; | ἦχῳ βαρεῖα προσπόλων μ’ ἀφίκετο.

110—112 Electra invokes, (1) the house of Hades and his bride Persephone, in which the spirit of Agamemnon now dwells; (2) Hermes, who, as ψυχοπομπός, conducted him thither,—and who will also guide the avengers on their way (1395 f.); (3) Ἄρα, the imprecation uttered by the victim upon his murderers,—the personified curse, here conceived as a supernatural power (*πόντια*), which calls the Erinyes into action; and (4) the Erinyes themselves.

110 'Ατθον gives a finer rhythm than Αἴδον here. In 137 'Αἴδα has a similar recommendation; and in 833 'Αΐδαν is required by metre, as 'Αΐδῃ is in *Ph.* 861.

111 ἡ χθόνια Ἐρινῆ: *Ai.* 832 πομπαῖον Ἐρινῆν χθόνιον.—Ἄρα. So in *O. C.* 1375 f. Oedipus invokes those ἄραι which he had uttered, calling upon them to be his allies (*ξυμμάχους*)

against his sons; and afterwards separately invokes the Erinyes (1391).—πόντια, as the Erinyes are πόντιαι δεινῶπες (*O. C.* 84).

112 σεμνά: *O. C.* 89 θεῶν | σεμνῶν ἔδρας (at Colonus): Aesch. *Eum.* 1041 δεῦρ' ἵτε, σεμνά.—θεῶν παιᾶς, in the general sense that they are called into existence and activity by the resolve of the gods to punish guilt: cp. *Ant.* 1075 Ἀιδον καὶ θεῶν Ἐρινύες. Mythologically, the Erinyes are Γῆς τε καὶ Σκότου κόραι.

114 αἱ τοὺς εὐνὰς ὑποκλεπτομένους: for the acc. with the pass. verb, cp. Aesch. *P. V.* 171 σκῆπτρον τιμάς τ' ἀποστυλάται: so ἀφαιροῦμαί τι, ἀποστεροῦμαί τι. Libanius has a reminiscence of this verse in the phrase εὐνὴν κακῶς ὑποκλέπτειν (4. p. 598. 24).

These much-impugned words appear genuine. The murder has been prompted by the guilty love: δόλος ήν ὁ φράσας, ζρος ὁ κτείνας (197). In Electra's thought, they are inseparable.

116 f. ἡμετέρου (= 'my')...μοι: cp. *Ant.* 734 πόλις γὰρ ἡμῖν (= ἐμοὶ) ἀμὲν χρη τάσσειν ἔρει;—καὶ μοι should not be changed to κάμοι: cp. *Tr.* 684 καί μοι τάδ' ήν πρόρρητα.

119 f. ἀγειν is said of a weight, in one scale of a balance, which 'draws up' the weight in the opposite scale: Dem. or. 22 § 76 (χρυσίδες, gold vessels) ἀγοντα ἐκάστη μνᾶν, 'weighing.' Here, Electra herself—i.e., the power of endurance which she represents—is the weight in one scale, and the load of grief is the weight in the other (*ἀντίρροτον*). She can no longer 'outweigh' it,—i.e., bear up against it. The image is more forcible than the ordinary one of a burden, since it expresses the strain of the effort to maintain an equipoise between patience and suffering.

σωκῶ occurs only here and in Aesch. *Eum.* 36: σῶκος, 'strong,' only in *Il.* 20. 72 (as epithet of Hermes).

121—250 The Chorus has entered during Electra's delivery of the last lines. Following the θρῆνος ἀπὸ σκηνῆς, the Parodos takes the form of a κορμός, in which the lyric laments of the Chorus are answered by those of the actor. It consists of three strophes, three antistrophes, and an epode. Each of the seven parts is divided between the Chorus and Electra. 1st str., 121—136, = 1st antistr., 137—152. 2nd str., 153—172, = 2nd antistr., 173—192. 3rd str., 193—212, = 3rd antistr., 213—232. Epode, 233—250. For the metres, see Metrical Analysis.

This lyric dialogue strikes the key-note of the play by

illustrating Electra's constancy. The Chorus, while sympathising with her, reminds her that grief is unavailing. Let her be calm, trusting in the gods, and hoping for the return of Orestes. Let her be more conciliatory towards Clytaemnestra and Aegisthus. She replies that such a change would be disloyalty towards the dead.

The general idea of this κομμός may have been suggested by that of the κομμός in the *Choephoroi* between the Chorus, Electra, and Orestes (306–478).

121 δυσταυτάτας, of guilt, as in 806 : so 273 ταλαίνη, 275 τλήμων (and 439) : *O. T.* 888 δύστοπος : *Ant.* 1026 ἀνολβός.

123 ff. τάκεις...οἰμωγάν = ποιεῖ τακερὰν οἴμωγάν, makes a languishing lament. Cp. *Tr.* 848 τέγγει δακρύων ἄχναι: *Ai.* 55 ἔκειρε...φόνον. For τήκομαι, said of pining in grief, cp. 283, Eur. *Med.* 158 μὴ λίαν τάκου δυρομένα σὸν εὐνάταν.—ἀκόρεστον: cp. Aesch. *Ag.* 1143 (of the nightingale) ἀκόρετος βοᾶς.—τὸν πάλαι κ.τ.λ., acc. depending on τάκεις οἰμωγάν as = οἰμώζεις: cp. 556, 710: *O. C.* 223 δέος ἵγχετε μηδὲν ὅσ αὐδῶ.—πάλαι, some seven or eight years ago (13 f. n.).—έκ, here no more than ὑπό (*Ph.* 335 ἐκ Φοίβου δαμεῖς).—ἀθεάτατα: cp. 1181 (n.).—κακῷ...χειρὶ πρόδοτον, betrayed (to death) by a dastardly hand. χειρ, following ἀπάταις, denotes the violent deed. Sophocles thinks of both Clytaemnestra and Aegisthus as active agents in the murder (99 σχίζοντι). This is against understanding, 'betrayed (by her) to (his) hand.'

ώς is properly an exclamation ('how!'), as in ώς ὥφελον: here it stands, like *utinam*, with the optat. There are Homeric examples, as *Il.* 18. 107 ώς ἔρις...ἀπόλοιτο: *ib.* 22. 286 ώς δῆ μιν σῶ ἐνὶ χροὶ πᾶν κομίσαι. In Attic this ώς with optat. is rare: Eur. *Hipp.* 407 ώς ὅλοιτο παγκάκως.—ὁ τάδε πορὼν might refer to Clytaemnestra (for the masc., cp. *Ant.* 464), but is rather general, including both the authors of the crime.—εἴ μοι θέμις, like *Tr.* 809 εἴ θέμις δ', ἐπεύχομαι: Aegisthus and Clytaemnestra are the rulers of Mycenæ. And the Chorus might shrink from imprecations on the mother in her daughter's presence.

128 f. γενέθλα (fem. sing.), as 226: but γένεθλα (neut. pl.) *O. T.* 180.—γενναλαγ, in disposition (cp. *O. C.* 1636).—παραμύθιον might be nomin. in appos. with the subject of the verb, but is better taken as acc. in appos. with the sentence: cp. 564 (ποινὰς), 966 (πημονῆν): Eur. *Or.* 1105 Ἐλένην κτάνωμεν, Μενελέω λύπην πικράν.

131 ξυνίημι (ι) : as Ar. *Av.* 946 begins a trimeter with ξυνίημι ὅτι βούλει. The initial ι of ημι is properly long in pres. (and impf.) indic., imper., infin., and partic. This is the regular quantity in Attic: cp. 596. The Tragedians, following epic precedent, sometimes shorten ι in the pres. and impf. of ημι: thus ἵησων (ι) in lyrics, Aesch. *Zh.* 310. But it is noteworthy that in tragic *dialogue* the examples of ι seem to be confined to the pres. part.

τάδι : your kindly purpose.

132 οὐδέ¹ θοδῶ = ἀλλ¹ οὐκ ἐθέλω : cp. *Ai.* 222 ἀγγελίαν ἄτλατον οὐδέ φευκτάν : *Il.* 24. 25 ἐνθ¹ ἄλλοις μὲν πᾶσιν ἔηνδανεν, οὐδέ ποθ¹ Ἡρυγ.

133 μὴ οὐ: 107 π.—τὸν ἄμδν...πατίρ¹ ἀθλιον: an adj., though not a predicate, is sometimes thus placed; cp. 1144: *Ph.* 393 τὸν μέγαν Πακτωλὸν εὑχρυσον: *O. T.* 1199 f. τὰν γαμφώνυχα παρθένον | χρησμῳδόν.

134 παντολας, perh. a reminiscence of *Od.* 15. 245 ὅν περὶ κῆρη φίλει Ζεύς τ' αἰγίοχος καὶ Ἀπόλλων | παντοίη φιλότητα. Literally: ‘reciprocating the graciousness (kindliness) of friendship in every form,’—bound to me by a mutual friendship, which is sympathetic with every mood.

Electra's lyrics contain some Doricisms (129, 146 f., etc.): but it is best to retain φιλότητος, with the mss. The form in η was so familiar through Homer that it may have been preferred to φιλότατος even in lyrics. Cp. 236.

135 ἀλνέιν, to ‘wander’ in mind; to be wild with grief: cp. *Ph.* 1194 ἀλνόντα χειμερίω | λύπῃ.

136 αἰατ, ικνοθμαι = 152 αἰεὶ δακρύεις. The pause after αἰατ excuses the hiatus: cp. *Ant.* 1276 φεῦ, ὡ πόνοι.

137 ff. τὸν γ' ἐξ Ἀτθα...λίμνας: cp. Dem. or. 9 § 42 τὸν χρυσὸν τὸν ἐκ Μήδων εἰς Πελοπόννησον ἤγαγεν.—παγκόνουν: so *Ai.* 1193 τὸν πολύκοινον Ἀιδαν: Aesch. *Zh.* 860 πάνδοκον εἰς ἀφανῆ τε χέρσον.—ἀντάστεις: for the apocopē of ἀρά, cp. *Tr.* 335.

139 οὔτε τύχοις οὔτε λιταῖσιν. The strophic verse (123) probably represents the true metre: τάκεις ὥδ¹ ἀκόρεστον οἴμωγάν. On this point most modern critics are agreed, but the correction of v. 139 remains quite uncertain.

140 f. For the repetition of ἀλλά, so soon after the ἀλλά in 137, see 879—882.—ἄπο τῶν μετρίων: deserting moderation (τὰ μέτρια).—ἀμήχανον, admitting of no alleviation, like νόσων ἀμηχάνων *Ant.* 363.—διόλλυσται here = προβαίνεις διολλυμένη:

cp. Dem. or. 21 § 139 φθείρεσθαι πρὸς τοὺς πλουσίους. With the help given by ἀπό and εἰς, such a sense for the verb is not forced.

142 f. ἐν οἷς, referring to the general sense of what precedes, ‘in which course.’—ἀνάλυσις...κακῶν, properly, a ‘dissolution,’ a ‘cancelling,’ of troubles. They are not dissipated by grieving. The parallel sense of ἀναλύειν is common.—τῇ μοι κ.τ.λ.: the ethic dat. nearly = ‘I pray thee’ (887: *O. C.* 1475).

145 f. νήπιος: for the general masc., cp. 771: *Tr.* 151.—γονέων, meaning πατρός: for the plur., cp. 346, 498, 594.

147 ἔμει γ'...δηρεν, suits, is congenial to, me. In this intrans. sense ἡραρον would naturally take a dat.; as in *Od.* 4. 777 μῆθον, δὲ δὴ καὶ πᾶσιν ἐνὶ φρεσὶν ἡραρεῖ ἥμῖν. For the acc. here, cp. *Ai.* 584 οὐ γάρ μ' ἀρέσκει. It may have been suggested by the acc. which follows this aor. when transitive; ἡραρε θυμὸν ἐδωδῆ (*Od.* 5. 95), ‘satisfied.’—φένεις, defining ἔμει: cp. 99 κάρα, π.

148 αἴνιγμα “Ιτυν. The ᄀ need not be explained by ictus, for it was originally long in these words, though in ordinary Attic usage it had become shortened. In *Od.* 5. 470 ἐσ κλιτὺν ἀναβάσι, and a few passages of Tragedy (as Eur. *H. F.* 5 στάχυς, *El.* 1214 γένυν), the ᄀ remains. The reiterated “Ιτυν was heard in the nightingale’s note; cp. Eur. fr. 773. 25 ὁρθρευομένα γόνιοι | “Ιτυν “Ιτυν πολύθρηρον.

149 δρόνι with ī, as in *Ant.* 1021.—ἀτυχομένα, bewildered, distraught with grief: cp. 135 ἀλύειν.—Διὸς ἄγγελος, as the harbinger of spring. The nightingale appears in Attica about the end of March, or early in April.

150 ff. Νιόβα, στὲ 8', κ.τ.λ.: for this δέ, cp. *O. T.* 1097 (Φοῖβε, στὸ δὲ). By θέαν Electra means μακαρτάτην: cp. Sappho’s φαίνεται μοι κῆνος λότος θεοῖσιν. Niobe is happy in the highest, the divine, sense, because, by her perennial grief, she is true to the memory of those whom she has lost.—δέ, fem. of the epic relat. ὃς τέ: so the neut. ὃς τέ in *Tr.* 824.—ἐν τάφῳ περιβαλλόμενη: the stone into which Niobe was turned on Mount Sipylus is her ‘rocky tomb.’

154 οὔτοι στοι μούνῃ: cp. 289. Cic. *Tusc.* 3. 33 § 79 *Ne illa quidem consolatio firmissima est, quamquam et usitata est et saepe prodest: Non tibi hoc soli.*

155 πρὸς 8 τι, ‘in respect to whatever (grief).’—τῶν ἕνδον εἰ περισσεῖ, ‘you are more excessive than those in the house,—

i.e., less moderate in showing sorrow: the gen., as after *περιγύνομαι*, *περιεῖναι*, *περισσεύω* (Xen. *An.* 4. 8. 11 *περιττεύσουσιν ἡμῶν οἱ πολέμοι*). ‘They are equally affected by every one of those troubles which you lament so much more vehemently than they do.’

156 *οἰς*, the masc. of general reference (145 n.), should be retained, though *τῶν ἔθνον* (also masc.) alludes to the two sisters only.—*δμόθεν*, of the same stock, is more closely defined by *γονᾶς ἔνταυμος*, which denotes the fraternal tie. Cp. 12 n.

158 *οἴα Χρ.* *ζώει*. These words, explanatory of *τῶν ἔνδον*, seem to mean simply, ‘such as Chrysothemis, who is living,’ etc. (For *οἴα Χρ. ζώει*, = *οἴα Χρ. ἐστίν*, *ἢ ζώει*, cp. *O. T.* 1451.)

Acc. to the version followed by Sophocles, Agamemnon had four daughters, Iphigeneia, Electra, Chrysothemis, Iphianassa.—*ζώει* has more point when it is remembered that one sister had perished. The Ionic form occurs also in *O. C.* 1213.

καὶ Ἰφιάνασσα: so in *Il.* 9. 145 *Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα*, the name having the digamma.

159 *ἀχέων* is unquestionably the participle, familiar from the Homeric poems (*Il.* 2. 724, 5. 399, 18. 446: *Od.* 11. 195). Orestes is conceived as pining in exile for the moment when he shall return as an avenger.

160 *δλβιος*, *δν κ.τ.λ.* The respect in which he is ‘happy’ is defined by the following clause, according to a frequent poetical idiom. Hes. *Th.* 954 *δλβιος*, *ὅς μέγα ἔργον ἐν ἀθανάτουσιν ἀνύσσεις | ναίει ἀπήμαντος*. *Od.* 11. 450 *δλβιος· ἢ γὰρ τὸν γε πατὴρ φίλος ὄψεται ἐλθών*.

For the simple *ὅς*, instead of *ὅς γε* or *ὅστις*, with causal force, cp. below, 188, 261, 959.

162 f. *δέξεται εὐπατρίδαν*, i.e., will receive him, so that he shall be once more a noble of the land, instead of an exile; for the proleptic force, cp. 68 *δέξασθέ μὲν εὐτυχοῦντα* (n.).

Ἄνδες εὐφρονοι | βήματι, by the kindly guidance of Zeus; *βῆμα* here having a sense parallel with that of the causal tenses, *βήσω*, *ἔβησα*. Schol. *βήματι· ἀντὶ δδῷ, πομπῇ*. This is certainly bold, though not too much so (I think) for Sophocles.—*γάν*, notwithstanding *γά* in 161: cp. 375, 379 (*γόων*): 511, 515 (*αἰκίας*, *αἰκία*): 871, 873 (*ἡδονῆς*, *ἡδονᾶς*).

‘Ορέσταν, emphatically placed at the end, is drawn into the case of the relative *δν*: cp. *Od.* 1. 69 *Κύκλωπος κεχόλωται, δν*

ὁφθαλμοῦ ἀλάωσεν, | ἀντίθεον Πολύφημον. Aesch. *Th.* 553 τῷδε,
οὐ λέγεις τὸν Ἀρκάδα.

164 f. ἀκάματα with initial ἄ: but in *Ant.* 339 ἀκαμάταν with ἄ. For the neut. plur. as adv., cp. 786: *O. T.* 883 ὑπέροπτα.—ἀνύμφευτος is merely a rhetorical amplification of the thought expressed by ἀτεκνός, and hence the poet is indifferent to the order of the words; just as in 962 ἀλεκτρα precedes ἀνυμένα, and as Oedipus forebodes the fate of his daughters, χέρσοντος φθαρῆναι κάγαμοντος (*O. T.* 1502).

οἰχυθός, simply ‘go about’ (*περιέχομαι*, schol.), here implying her loneliness. Not = οἴχομαι (‘I am lost’), as some take it. οἰχνέω is, indeed, a poetical by-form of οἴχομαι, but does not share this sense. Cp. 313, *Ai.* 564.

166 f. δάκρυσι μυδαλλα: as Hes. *Scut.* 270 (κόνις) δάκρυσι μυδαλένη. The *υ* is properly short, as in μυδάω (*O. T.* 1278, *Ant.* 410).—τὸν ἀνήνυτον: the art. means, ‘that endless doom of mine’; cp. 176 τὸν ὑπεραλλῆ: *Ai.* 1187 τὰν ἀπανοτον... | ... μόχθων ἄταν.—οἴτον ἔχουσα: *Il.* 9. 559 ἀλκυόνος πολυπενθέος οἴτον ἔχουσα.

169 f. ὡν τ' ἐπαθό. The schol. understands, ‘the benefits which he has received’ at Electra’s hands, who saved him from perishing with his father (12, 1128, 1350). But it seems worthier of her heroic nature that she should mean,—‘he forgets his wrongs—those great wrongs which he is bound to avenge.’ This agrees, too, with ὡν τ' ἀδάη, ‘what he has learned’ by the messages which she has sent from Mycenae to Phocis, as to the subsequent conduct of the partners in crime. ‘He forgets his father’s murder, and his sister’s misery.’

τέ γὰρ...ἀγγελίας: cp. *Ant.* 1229 ἐν τῷ συμφορᾶς.—ἀπατάμενον, ‘disappointed’ by the result. The message is poetically identified with the hope which it inspires. Cp. *Ant.* 630 ἀπάτας λεχέων, a cheating (of his hope), a disappointment, concerning marriage. The partic. here expresses the leading idea of the sentence: ‘what comforting message comes to me that is not belied?’ For τέ...οὐκ as = πᾶν τι, cp. *O. T.* 1526.

171 f. τοθεῖ, ποθεῖ δ': cp. 319 φησίν γε· φάσκων δ' οὐδὲν ὡν λέγει ποεῖ. There, as here, there is a touch of mournful bitterness, which οὐκ ἀξιοῦ brings out. As to the frequent messages sent to Electra by Orestes, cp. 1154.

174 ἐτι μέγας οὐρανῷ=154 ἄχος ἐφάνη βροτῶν. The simple dat. of place seems warranted by such instances as 313 (ἀγροῦσι),

O. T. 1451 ναιέιν ὄρεσιν, Pind. *N.* 10. 58 θεὸς ἔμμεναι οἰκεῖν τὸν ὄνταν.

176 τὸν ἀπεραλγή: for the art., cp. 166 n.—νέμουσα, ‘assigning,’ or ‘committing,’ it to Zeus. The verb is used as in νέμειν μοῖραν (*Tr.* 1238) or νέμειν γέρα (*O. C.* 1396) τούτῳ. Wrath against evil-doers is an attribute and a prerogative of Zeus, to whom the injured should leave the task of inflicting retribution.

177 μὴ δὲ ἀπεράχθεο (τούτοις) οὐδὲ ἔχθαίρεις μῆτρ' ἐπιλάθου (αὐτῶν). For οὐδε (by attraction, for οὐδε), cp. Xen. *H.* 3. 5. 18 σὺν οὖδε εἰχεν γῆς. The clauses are co-ordinate, but the emphasis is upon μὴ ἀπεράχθεο. ‘Without forgetting thy foes, refrain from excess of wrath against them.’ The Chorus allow that Electra cannot forget the murder of her father. They only counsel moderation of behaviour.

179 εὐμαρῆς θεός, a god who brings ease,—soothing difficulties, and making burdens tolerable (cp. *O. C.* 7, 437). εὐμαρῆς has here an active sense: cp. *Ph.* 44 φύλλον...νώδυνον, a herb that soothes pain.

180 οὐτε γάρ, after χρόνος γάρ in 179: Sophocles often thus uses γάρ in two successive clauses (*Ai.* 20 f., 215 f., 514 f., 1262 f.; *Ph.* 1158 f.; *Ant.* 1255 f.). Here the second γάρ introduces a reason for thinking that, in this instance, Time will bring a remedy.

Crisa stood about two miles w.s.w. of Delphi, on a spur of Parnassus, at the lower outlet of the gorge through which the river Pleistus issues into the plain. The Homeric Hymn to the Pythian Apollo is the best witness to its ancient power. There, just as here, the name Κρίσα includes the land which stretches southward from the town to its harbour on the ‘wide gulf’ (vv. 253—261).

181 βούνομον, ‘grazed over by oxen,’ seems fitter here than βουνόμον, ‘giving pasture to oxen’: but there is little to choose. Cp. Aesch. fr. 249 βούνομοί τοι ἐπιστροφαῖ: and *O. T.* 26.—βούνομον ἀκτὰν is in appos. with Κρίσαν. When Crisa was humbled by the Delphians about 585 B.C., the Crisaean plain was devoted to Apollo and might not afterwards be violated with plough or spade.

182 ἀπειρέποτος, ‘regardless.’ The word occurs only here; and πειρέπομαι does not occur in a corresponding sense. But the poet has followed the analogy of ἐντρέπομαι and the epic μετατρέπομαι τινος as = ‘to regard.’

183 παρὰ τὸν Ἀχέροντα, because his realm extends along its banks. For the place of ἀνάστων after θεὸς, cp. 695: *Ph.* 1316 τὰς...ἐν θεῶν | τύχας δοθείσας. The 'god' is, of course, Hades; the King of the Dead is their avenger: cp. 110: *Ant.* 1075 Ἄιδουν...Ἐρινύες.

185 f. μὲν merely emphasises ἐμέ: there is no corresponding clause with δέ: cp. *Ant.* 11 ἐμοὶ μὲν.—δὲ πολὺς...βίοτος, the best part of it: see on 962, where she speaks of her sister as γηράσκουσαν. When δὲ πολὺς thus means δὲ πλείων, the noun (with art.) usu. precedes it; as Her. 1. 102 δὲ στρατὸς...δὲ πολλός, Thuc. 1. 24 τῆς δυνάμεως τῆς πολλῆς.—ἀνέλπιστος, predic., has passed away from me without leaving me any hopes.

187 τεκέων. I am now satisfied that this is a true correction of τοκέων, for these reasons. (1) It would be inappropriate to justify ἀνέλπιστος (as the causal ἄτις does) by saying that she is pining away 'without parents,' or a husband's care, while the mention of *children* is perfectly in place. (2) The very order of the words, τεκέων...ἀνήρ, is confirmed by vv. 164 f., ἀτεκνος...ἀνύψφεντος. (3) If τοκέων be right, it means that, while Agamemnon is dead, the living Clytaemnestra is a μῆτηρ ἀμήτωρ (1154): but this is forced.

189 ἀπερεί, like the common ὁσπερεί (*O. T.* 264).—ἔτουκος..., an immigrant, an alien: cp. Plat. *Legg.* 742 ^A μισθωτοῖς, δούλοις καὶ ἐποίκοις, 'hirelings, slaves or immigrants.'

190 οἰκονομῷ θαλάμους: for the verb compounded with a noun similar in sense to θαλάμους, cp. *Tyr.* 760 ταυροκτονεῖ...βοῦς: *Il.* 4. 3 νέκταρ ἔωνοχόει. By οἰκονομῷ was meant properly the 'management' of a household, either by the master, or by a domestic of the higher grade, a ταμίας or οἰκονόμος, 'house-steward.' But here οἰκονομῷ θαλάμους denotes the discharge of humbler duties, in attending to the daily service of the house.

191 δεικεῖ σὺν στολῇ: cp. the reference to her ζῶμα in 452; and the comments of Orestes on her whole appearance (1177, 1181).

192 κενᾶς δ' ἀμφίσταμαι τραπέζαις. κενῆ τράπεζα, a 'bare,' or scantily furnished, table, is opposed to τράπεζα πλήρης (*Eur. Hipp.* 110): it would be prosaic to insist that it must mean a table with nothing on it. While the docile Chrysothemis fares sumptuously (361), the rebel Electra is treated like a half-starved slave.—ἀμφίσταμαι, because to lie at meals on a κλίνη was a luxury refused to the δούλη: such food as she receives

must be taken standing. The plur. *τραπέζαις* refers to her experience from day to day.

193—196 Hitherto the Chorus have offered consolation or counsel. At v. 213 they return to that strain. But here, moved by Electra's misery, they join with her in bewailing its cause.

οἰκτρὰ μὲν...πλαγά. At v. 95 it was noticed that verses 95—99 clearly show a reminiscence of *Od.* 11. 406—411,—the earlier part of the passage in which the departed Agamemnon relates his death to Odysseus. It seems that a later portion of the same passage was here present to the poet's mind,—viz., vv. 418—422 :—*ἀλλά κε κείνα μάλιστα ἵδων ὀλοφύρασο θυμῷ, | ως ἀμφὶ κρητῆρα τραπέζας τε πληθύνας | κείμεθ' ἐνī μεγάρῳ* [cp. *κοίταις* here], *δάπεδον δ' ἄπαν αἴματι θύνεν. | οἰκτροτάτην δ' ἥκουσα ὄπα* [cp. *οἰκτρὰ...αἰδά*] *Πριάμοιο θυγατρός, | Κασσάνδρης, τὴν κτείνε Κλυταιμήστρη δολόμητης.*

Sophocles, who follows the Homeric story as to the banquet, could not but remember the *οἰκτροτάτην ὄπα* of the dying Cassandra. And this might naturally suggest to him that other *οἰκτρὰ αἰδή* which she had uttered immediately after Agamemnon's return,—her presage of his fate, and her own.

The sense then is:—‘There was a voice of lamentation at the return from Troy’; alluding especially to Cassandra's laments, but also, perhaps, to forebodings in the mouth of the people at Mycenae. ‘And there was a voice of lamentation *ἐν κοίταις πατρώαις*, when thy father lay on the couch at the fatal banquet.’ The ‘voice’ at the banquet is, first, that of the dying Agamemnon; but Sophocles may have thought also of Cassandra's death-cry.

νόστου might be governed by *τι* (cp. *O. T.* 734), but is more simply taken as a temporal dat., denoting the occasion, like *τοῖς ἐπινικίοις* (*Plat. Symp.* 174 A), etc. For the poet plur., cp. *Ai.* 900 *ῶμοι ἔμῶν νόστων.*—*κοίταις*, ‘couch,’ here of feasting, as *δείπνων* (203) shows.—*ὅτε οἱ*: for the hiatus cp. *Tr.* 650 *ἀ δέ οἱ*. The ms. *σοι* is certainly wrong.—*ἀντάλα*, striking full: cp. 89 *ἀντήρεις* (n.)—*γενύων*, the blades of the two-edged *πέλεκυς* (99 n.): cp. 485.

197 *δόλος...ἔρος*: guile planned the deed,—i.e., devised the means of doing it: lust was ‘the slayer,’ as having supplied the motive.

198 f. *δεινάν δεινώς*: cp. 989.—The phrase *δεινάν...μορφάν*

must be viewed in the light of the following words, *εἰτ' οὖν θεὸς εἴτε βροτῶν | ήν δὲ ταῦτα πράσσων*. The Chorus doubt whether the agency in the terrible crime was merely human. Perchance an evil *δαίμων* was there, working out the curse upon the line of Pelops (504—515). The *δεινὴ μορφή*, offspring of *δόλος* and *ἔρως*, is the act of murder, embodied in the image of a supernatural *ἀλάστωρ*.

εἰτ' οὖν...εἴτε: cp. 560.—*βροτῶν*, partitive gen.: Xen. *M.* 1. 3. 9 *εἶναι τῶν σωφρονικῶν ἀνθρώπων*.—Cp. *O. T.* 1258 *λυσσῶντις δὲ αὐτῷ δαιμόνων δείκνυσι τις | οὐδεὶς γάρ ἀνδρῶν*.

201 f. *πλέον...ἔχθεστα* (instead of *ἔχθρά*), by redundant emphasis: cp. *O. C.* 743 *πλεύστον ἀνθρώπων... | κάκιστος*.—*δῆ* with the superl., as *Ai.* 858 *πανύστατον δῆ*: Thuc. 1. 50 *μεγίστη δῆ*.

203 *νὺξ*, because the banquet was prolonged into the night: cp. *Od.* 7. 102 *φάινοντες νύκτας κατὰ δώματα δαιτυμόνεσσι*.—*Σελήνων*, a poet. plur. (*Tr.* 268 *δείπνοις*), like *γάμοι* (*Ant.* 575), *αὐλαί* (*Tr.* 901).

204 ff. *ἄχθη* (a nomin., like *νύξ*) is defined by the following words. But instead of saying *ἄχθη, θάνατοι αἰκεῖς, τοὺς ἔδει κ.τ.λ.*, the poet has drawn *θάνατοι αἰκεῖς* into the relative clause. He thus gains more prominence for *τοὺς ἔμοις ἔδει πατήρ*. For the tragic plur. *θανάτους*, cp. *Tr.* 1276 (Deianeira's death), *O. T.* 497 (that of Laïus): so below, 779 *φόνους*: *Ant.* 1313 *μόρων*: Eur. *El.* 137 *αἰμάτων*.

θερόντινοι χειροῖν, the hand of Clytaemnestra and the hand of Aegisthus. Cp. 1080 *διδύμαν...Ἐρινύν*.

207 f. *εἷλον...πρόδοτον*. The murderous hands 'took her life captive,' since the crime placed her wholly in their power (264); and this was done by treachery. *πρόδοτον* is predicative, expressing the mode of capture; cp. Thuc. 6. 102 *ἡγούμενοι (τὸν κύκλον) ἐρῆμον αἰρῆσσειν*.

209 *οἱς*, not *αἷς*, since *χειροῖν* (206) implies the persons; cp. *O. C.* 730 *τῆς ἐμῆς ἐπεισόδου | δὲ μῆτρ' ὁκνεῖτε*.—*'Ολύμπιος*: cp. 176 n.: *Ph.* 315 *οἵ 'Ολύμπιοι θεοὶ | δοῖέν ποτ' αὐτοῖς ἀντίον*' *ἐμοῦ παθεῖν*.

210 *ποίημα κ.τ.λ.*: the alliteration (*παρήχησις*) adds bitter emphasis.

211 *ἀγλατας*, the external splendour of their life (cp. 268 f., 280); as in *Od.* 17. 310 it is said of dogs whose value consists only in their beauty, *ἀγλατῆς δὲ ἐνεκεν κομέοντιν ἄνακτες* ('for ornament'). The word is especially fitting here, as suggesting

triumph, for Ἀγλαία was especially the Grace of victory.—
ἀποναλατο: for the Ionic form, cp. *O. T.* 1274.

214 f. γνώμαν τοχεῖς = γιγνώσκεις (*Ph.* 837, 853).—ἢ οἷων,
'by what kind of conduct.'

τὰ παρόντα, 'in respect to present circumstances,'—'as
matters stand'; i.e., already they are bad enough (217, 235).
Cp. Thuc. 4. 17 αἱ̄ρανται τοῦ πλέονος ἀλπίδι ὁρέονται διὰ τὸ καὶ
τὰ παρόντα ἀδοκήτως εὐτυχῆσαι: where, as here, τὰ παρόντα is
acc. of respect, not subj. of the inf.

οἰκεῖα, 'caused by thyself': *Ai.* 260 οἰκεῖα πάθη, | μηδενὸς
ἄλλου παραπράξαντος.

217 πολύ...τι κακῶν, a large measure of trouble: cp. *Tr.* 497
μέγα τι σθένος.—ὑπερεκτῆσω (a compound found only here),
above what was necessary.

219 f. τὰ δὲ, 'but those things' (referring to πολέμους), i.e.
'such contests,' οὐκ ἔριστὰ τοῖς δυνατοῖς, 'cannot be waged with
the powerful,' (ώστε) πλάθειν (αὐτοῖς), 'so that one should come
into conflict with them.' The exegetic inf. further explains
the meaning of ἔριστά. Such contentions must not be pushed
to an actual trial of force with those who are stronger than our-
selves. For the inf. thus defining an adj., cp. *Il.* 21. 482 χαλεπή
τοι ἐγὼ μένος ἀντιφέρεσθαι (for thee to encounter).—ἔριστά (only
here) = 'contested,' then, 'what can be contested.'—πλάθειν
(*Ph.* 728), in a hostile sense; cp. *Tr.* 1093 λέοντ', ἀπλατον
θρέμμα.

221 δεινοῖς ἡναγκάσθην: dread causes forced her (at the
first) to adopt this course; and they are still valid.

222 ὅργα alludes to δυσθύμῳ..ψυχῇ (218 f.). She knows
that her resentment is shown with passion.

223 f. ἀλλὰ...γάρ is here elliptical; 'but (ye speak in vain),
for,' etc. Cp. *Ai.* 167. In 256 there is no ellipse.—ἴν..
δεινοῖς: cp. *Ph.* 185 ἐν τ' ὁδόναις .. | λιμῷ τ' οἰκτρός.—ταύτας
ἅπτας, these infatuated laments.

225 ὅφρα is not elsewhere used by Sophocles: Aesch. has
it twice in lyrics (*Ch.* 360, *Eum.* 340): Eur. never. For the
omission of ἦν, cp. *Ph.* 764 ἔνος ἀνῆ. —βίος ἔχει με is simply,
'while life is in me.'

226 ff. τίνι γάρ...τίνι φρονοῦντι καίρια, 'for in the judgment of
what person who thinks aright,' ἀκούσαιμ' ἀν πρόσφορον ἔπος,
'could I possibly hear a word of comfort suited to my case?' That is: What reason for desisting from these lamentations
could possibly be suggested to me, which a right-minded person

would think satisfactory? For the ethic. dat. τίνι κ.τ.λ., cp. *O. C.* 1446 ἀνάξιαι γὰρ πᾶσιν ἔστε δυστυχεῖν. For πρόσφορον, 'suitable,' and hence 'suited to one's needs,' 'profitable,' cp. *O. C.* 1774 πρόσφορά θ' ὑμῖν | καὶ τῷ κατὰ γῆς.

229 f. ἄνε is more than ἄτε, since it implies relaxing a strain; cp. 721: *Ant.* 1101 ἄνες (κόρην), release her.—ἄλυτα, irremediable; cp. 939: so λύσις, of a remedy (*Ant.* 598).—κεκλήσεται: they must be permanently accounted such: cp. *Ai.* 1368 σὸν ἄρα τοῦργον, οὐκ ἐμόν, κεκλήσεται.

231 f. For ἐκ, where the simple gen. would suffice, cp. 291, 987.—ἀνάριθμος has the second a short (as in Aesch. *Pers.* 40, etc.). For the form of the word, and also for the gen. θρήνων, cp. *Tr.* 247 ἡμερῶν ἀνήριθμον.

233 ἀλλ οὖν = 'well, at any rate (though I speak in vain)': γε emphasises εὐνοἱ: 'it is with good-will that I speak': cp. 1035.

234 μάτηρ ὥσει τις: these words have been taken as indicating that the Chorus was composed (in part, at least) of women older than Electra. Her own tone to them rather suggests δύμηλικες (134).

235 μὴ τίκτεν, since a command is implied by αὐδῶ here, as elsewhere by λέγω, φωνῶ, ἐννέπω.—ἄταν ἄται: the mere iteration suggests the notion of adding; but this is developed by the sense of the verb: cp. Eur. *Helen.* 195 δάκρυα δάκρυσί μοι φέρων.

236 f. καὶ τί μέτρον...; for this καί prefixed to an indignant question, cp. *O. C.* 263.—κακότατος is better attested than κακότητος here. In *O. C.* 521, too, the MSS. give κακότατ'. Cp. 134 n.—φέρε in the sense of φέρ' εἰπέ: so Ar. *Ach.* 541 ff. φέρ', εἰ Δακεδαιμονίων τις κ.τ.λ. | καθῆσθ' ἀν ἐν δόμοισιν;—ἴπλ τοις φθ., in their case.

238 ἐβλάστη: in what human being has such impiety ever been inborn? Cp. 440: *Ant.* 563 οὐδὲ ὃς ἀν βλάστη μένει | νοῦς τοῖς κακώς πράσσουσιν.

239 τούτοις, the persons who approve such forgetfulness of the dead.

240 εἰ τῷ πρόσκειμαι χρηστῷ: prosperity is here conceived as a *region* of comfort, close to which the person is securely established. 'When my lot is cast in pleasant places.' Cp. 1040: Eur. fr. 418 κακοῖς γὰρ οὐ σὺ πρόσκεισαι μόνη.

241 ξυνναοῦμ': cp. *O. T.* 1205 τίς ἄται...τίς ἐν πόνοις | ξύνοικος: Plat. *Rep.* 587 c ηδοναῖς ξύνοικεῖ.

241 ff. γονέων | ἐκτίμους, not paying honour to parents: the gen. as with adjectives compounded with a privative (36). For this negative sense of ἐκ in composition, cp. ἐκδικος, ἐξαισιος, ἐξωρος.—ἐκτίμους ταχουσα, restraining so that they shall not honour: for the proleptic adj., cp. Aesch. *Pers.* 298 ἀνανδρον τάξιν ηρήμον θανών.—δειντόνων, as *Ai.* 630 δέιντόνους...φόδας | θρηνήσει.

244 ff. εἰ γὰρ κ.τ.λ. She says:—‘I will not cease to lament, and to invoke retribution on the murderers (209 f.). *For*, if they are *not* to pay with their blood for the blood which they have shed, there will be an end to regard for man and to fear of heaven.’

γά here = σποδός, of the dead: Eur. fr. 522 κατθανών δὲ πᾶς ἀνὴρ | γῆ καὶ σκιά· τὸ μηδὲν εἰς οὐδὲν ρέπει.—οὐδέν (not μηδέν) ων, though εἰ precedes: cp. O. C. 935 βίᾳ τε κούχ ἐκών (after εἰ μή): *Ai.* 1131 εἰ..οὐκ ἔρεις. Here the parataxis affords a special excuse for οὐδέν,—viz., that this first clause, though formally dependent on εἰ, is not really hypothetical: he *is* dead. In the second clause (εἰ.. μή.. δώσοντος), a real hypothesis, the negative is μή. Cp. Lys. or. 10 § 13 οὐκ οὖν δεινόν, εἰ δταν μὲν δέῃ σε.. τοὺς ἔχθρους τιμωρεῖσθαι, οὐτω τοὺς νόμους..λαμβάνεις, δταν δ' ἔτερον παρὰ τοὺς νόμους εἴπης κακῶς, οὐκ ἀξιοῖς δοῦναι δίκην;

Electra is contrasting her father, whose earthly life has been cut short, with his murderers, who survive. But she believes that his spirit lives in the world below, and will be active in aiding the vengeance (453 ff.).

πάλιν, in recompense: *O. T.* 100 φόνψ φόνον πάλιν | λύοντας.—ἀντιφόνους δίκας, a penalty which exacts blood for blood: cp. *Ph.* 1156 ἀντίφονον...στόμα.

249 f. ξροι τ': the τε should properly follow αἰδώς: cp. *O. T.* 258 κυρῶ τ' ἔγώ instead of ἔγώ τε κυρῶ.—αἰδώς is respect for those opinions and feelings of mankind which condemn wrong-doing; as εὐσέβεια is reverence for the gods.

251—471 The first ἐπεισόδιον falls into two parts. In the earlier, Electra further justifies her behaviour, and the Chorus comforts her with the hope that Orestes will return. The second part (328—471) brings the character of Electra into contrast with that of Chrysanthemis.

251 ἔγώ μὲν: here μέν merely emphasises the pron.: cp. *Ant.* 11.—καὶ τὸ σὸν...καὶ τοῦμὸν: cp. *Ai.* 1313 ὄρα μὴ τοῦμὸν ἀλλὰ καὶ τὸ σόν. The chief stress is upon τὸ σόν: but the meaning is not merely that her interests are to them as their

own. These women, representing the people of Mycenae, desire the downfall of the usurper whose unpunished crime lays an ἄγος upon the land.

253 νίκα: cp. *Ai.* 1353 παῦσαι· κρατεῖς τοι τῶν φίλων νικώμενος.—ἄμα is best taken as an adv. (cp. *Ai.* 814 ἀμ' ἔψεται: *O. T.* 471 ἀμ' ἐπονται). It might, however, be a prep.; cp. *Tr.* 563 ξὺν Ἡρακλεῖ...ἔσπόμην.

255 πολλοῖσι θρήνοις, causal dat.; cp. 42 n.

256 ἀλλά...γάρ: cp. 223 n.

257 ηὗτος εὐγενῆς γυνή, sc. εἶη: cp. *Il.* 5. 481 τά τ' ἔλδεται, ὃς κ' ἐπιδευής (sc. ἔησι): and *id.* 14. 376. Here the adj. combines the ideas of birth and character: cp. 989: *Ph.* 874 ἀλλ' εὐγενῆς γάρ ή φύσις καξεὶς εὐγενῶν: *Ant.* 38 εἰτ' εὐγενῆς πέφυκας εἰτ' ἐσθλῶν κακῆ.

258 πατρῷα...πήματα, the woes arising from her father's murder; and so, here, the woes of her father's house. For this large sense of the adj., cp. *O. C.* 1196 πατρῷα καὶ μητρῷα πήματα ἀπαθεῖ.

259 f. κατ' εὐφρόνηι is illustrated by 271 f.—θάλλοντα: cp. *Ph.* 258 η δ' ἐμὴ νόσος | δεὶ τέθηλε. Shakesp. *Much Ado* 5. i. 76, 'His May of youth and bloom of lustihood.'

261 f. ἵ, causal: cp. 160 n.—πρώτα μὲν...εἴτα...εἴπετα (266). The influence of the relat. prounoun ἵ is confined to the first clause.—τὰ μητρὸς is not a mere synonym for η μητηρ, but rather denotes her mother's relations with her.—ἔχθιστα συμβέβηκα, have come to be such. This verb, though often joined with the participles of εἰμι and γίγνομαι, is rarely construed with a simple adj.: cp. however Plat. *Rep.* 329 Δ νεότης χαλεπὴ τῷ τοιούτῳ ἔνυμβαίνει.

264 κακὸν τῶν ἀρχοματι. Cp. *Ant.* 63 ἀρχόμεσθ' ἐκ κρειστῶνων.

265 λαβεῖν...τὸ τητάσθαι. The aor. inf. expresses the act of receiving; the pres. inf., the state of privation. For λαβεῖν (without art.) as subject of πέλει, cp. *Tr.* 134 f. ἐπέρχεται | χαίρειν τε καὶ στέρεοθαι: for the use of the art. with τητάσθαι only, Eur. *Ph.* 495 καὶ σοφοῖς | καὶ τοῖσι φαύλοις.

266 ποιας...δοκεῖς κ.τ.λ.: cp. *Ph.* 276 σὺ δή, τέκνον, ποίαν μ' ἀνάστασιν δοκεῖς | αὐτῶν βεβώτων ἐξ ὑπνου στῆναι τότε;

267 ιδω is followed by εἰσιθω δ' and ιδω δὲ (271). For such change of the word in 'epanaphora,' cp. *Ant.* 898 f. φίλη μὲν.. προσφιλῆς δὲ.. φίλη δὲ.—μὲν is omitted in the first clause; cp. 105 n.

268 ff. ἱερήματα, the royal robes. He carried Agamemnon's sceptre (420).—ἴκεινε = τῷ πατρὶ, implied in πατρώοις.

παρεστῶν...λοιβᾶς (52 n.). In v. 1495 the words ἐνθαπερ κατέκτανε denote the place *within* the palace where Agamemnon was slain at the banquet (203). The words ήθ' ίκεινον ἀλεσεν here similarly denote the banqueting-hall. At the daily meals in the μέγαρον, Aegisthus, as master of the house, pours the libations to Hestia and other deities.

Acc. to *Homer. Hymn.* 29. 4 ff., feasts began and ended with libations to Hestia : οὐ γάρ ἀτερ σοῦ | εὐλαπίναι θυητοῖσιν, ἵν' οὐ πρώτη πυμάτη τε | Ἰστίῃ ἀρχόμενος σπένδει μελιηδέα οἶνον.

271 τούτων (neut.), partitive gen.: 'the crowning outrage in all this.' Others make it fem., sc. τῶν ὑβρεων.

272 αὐτούντη, the form in *O. T.* 107. αἰθέντης, used by Aesch. and Eur., does not occur in Sophocles. Brunck first adopted αὐτούντη from the schol., in place of αὐτοφόντην, the reading of all the mss. The latter word occurs only in *Eur. Med.* 1269.—ηὐλ, ethic dat., expressing indignant horror.

273 ταλαίη, like τλήμων (275), refers to infatuated guilt ; cp. 121 δυσταυγάτας (n.).

275 f. μάστορι, one who defiles by bloodshed, as *O. T.* 353 : but below, δοζ, one who punishes the blood-guilty.

277 ἔγγελῶσα τοῖς ποιουμένοις, with mocking exultation in her course of conduct (cp. 85 τῶν δρωμένων, n.). So ἔγγελῶσα in 807. ἔγγελᾶν τινι properly = to laugh *at* a person or thing; and that is strictly the sense here, since Clytaemnestra's deeds are Electra's misfortunes.

278 εὑρόντ, if sound, means simply, 'having ascertained.' We may suppose that at least some interval had elapsed between the murder and the institution of these rites. The usurper could not at first feel secure. Having resolved to institute such a festival, Clytaemnestra was careful to see that the day of the month chosen should be precisely that on which the crime was committed. The word τότε, implying some lapse of time, confirms this view : cp. *Ai.* 650.

280 f. χοροὺς Ἰστησι, the regular phrase (*Her.* 3. 48, *Dem.* or. 21 § 51, etc.): whence Σητσίχορος.—μηλοσφαγεῖ...ἱερὰ : cp. 190 οἰκονομῶ θαλάμους (n.).

ἴμμην' Ἱερά. Every month, on the date of Agamemnon's death, choruses sang paeans, victims were sacrificed to the saving gods, and a banquet (284) followed. Monthly celebrations were frequent in Greece.

τοῖς σωτῆροις: especially to Zeus Σωτήρ, and to Apollo προστατήριος (637). Artemis, too, was often worshipped as *σώτειρα* or *σωσίπολις*: but indeed all the greater Olympian deities shared this attribute.

282 *καὶ στύγα* goes with *κλαίω* rather than with *δρῶσα*. Seeing the festivities in front of the palace, she retires to weep in secret (285).

283 f. *τέτηκα* has the force of an intensive present, like *γέγηθα*, *δέδουκα* (*Tyrtaeus* fr. 12. 38), *μέμηνα*, etc. So *Il.* 3. 176 *τὸ καὶ κλαίουσα τέτηκα*.

πατρὸς κ.τ.λ. The normal order would be, *τὴν πατρὸς ἐπωνομασμένην δυστάλαιναν δάιτα*. (As the words stand, the partic. would properly be predicative; ‘I lament that the feast has been called after him.’) Cp. *Thuc.* 7. 23 *αἱ πρὸ τοῦ στόματος νῆσες ναυμαχοῦσαι*. For the gen., *Eur. H. F.* 1329 (*τεμένη*) *ἐπωνομασμένα σέθεν*.

The *δάις* is the feast which, in Homeric fashion (*Il.* 1. 467), would follow the sacrifice (281). The poet may mean that Clytaemnestra called the festival Ἀγαμεμνόνειος *δάις*, in direct allusion to δέσποτα ἄρρητα (203): and this would give a special point to ἔγγειλώσα (277). But the words do not necessarily imply more than that she called it Ἀγαμεμνόνεια.

285 f. *αὐτῇ πρὸς αὐτήν*. For *αὐτήν* (= *ἔμαντρήν*) cp. *Ai.* 1132, *O. T.* 138.—*κλαίσαι*, rather than *κλαίειν*, since the thought is that she is not allowed to complete the indulgence of her grief. Cp. 788 *οἵμοι τάλαινα· νῦν γὰρ οἰμῶξαι πάρα*.—*μίδονήν φέρει*: lit., ‘as much as my inclination makes it pleasant (to weep).’ *φέρειν* *ἡδ.* = ‘to afford pleasure’ (but *ἔχειν*, ‘to feel’ it): *O. C.* 779 *ὅτ’ οὐδὲν ή χάρις χάριν φέροι*.

287 *ἡ λόγιοιστ γενναῖα*, noble in her professions (though not in her deeds), inasmuch as she claimed to be the instrument of heaven in avenging her daughter: *η γὰρ Δίκη νιν εἶλεν, οὐκ ἔγω μόνη* (528).

288 *φωνοῦσα* expresses the loud tone in which the taunts are uttered: cp. *Tr.* 267 (Eurytus taunting Heracles), *φωνεῖ δέ, δοῦλος κ.τ.λ.*

289 f. *δύσθεον* = *ἀθεον*, *ἀσεβές*: properly, ‘having untoward gods,’ as *δυσδαιμόνων* = ‘having evil fortune.’—*μίσημα*, like *στύγημα*, *δούλευμα*, etc. Cp. *Ph.* 991 *ῳ μῖσος*.—*σοι μόνῃ*: cp. 154 n.—*τε πάνθει*, as 847 *τὸν ἐν πάνθει*: *Plat. Rep.* 605 D *ἐν πάνθει ὄντα*.

291 f. *ἴκ γάων*, instead of the simple gen.; cp. 231, 987.—*οἱ κάτω θεοί*. Electra has invoked these deities as avengers (110).

The prayer is that they may leave her in her present wretchedness.

293 f. τάδ', instead of ταῦτ', referring to the words just quoted: cp. *Ph.* 1045 βαρύς τε καὶ βαρεῖαν ὁ ζένος φάτιν | τήνδ' εἴπ.

τίσοντ' Ὀρέστην. In vv. 778 ff. Clytaemnestra speaks as if this threat, which kept her in constant alarm, was made by Orestes himself. But his messages to Electra were secret (1155). The meaning is that rumours of his purpose reached her from friends in Phocis, such as Phanoteus (45).

295 παραστᾶσ', coming up to her in a threatening manner: cp. *O. C.* 992 εἰ τίς σε... | κτείνοι παραστᾶς.

296 f. τῆτις after σόν, as in *O. C.* 731 δὸν after τῆς ἐμῆς.—ιπέξθου, to Strophius at Crisa (180). Cp. 1350 ὑπεξεπέμψθην. Thuc. 1. 89 διεκομίζοντο εὐθὺς ὅθεν ὑπεξέθεντο (from Aegina) παῖδας καὶ γυναῖκας.

299 f. ὑλακτεῖ, the word used of a dog's bark, here describes a yell of rage, as in Eur. *Ale.* 760 ἄμουσος ὑλακτῶν is said of the drunken Heracles.—σὺν is here an adv. (and not, as in 746, a case of tmesis): cp. *Ai.* 1288 ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δὲ ἔγω παρών.—πλασ is combined with παρών as in *Ai.* 83: so with παρέστατε, *ib.* 1183: and παραστατήσειν, *O. T.* 400.—παρών implies support and aid; cp. *Ph.* 373, 1405.

301 The adv. πάντα often thus strengthens an adj., as *Ai.* 911 ὁ πάντα καφός, ὁ πάντ' αἰδρις.—ἀναλκις: *Od.* 3. 310 ἀνάλκιδος Αἰγύσθοιο.—ἡ πᾶσα βλάβη, equiv. in sense to ὁ πᾶς βλάβη ὡς: cp. *Ph.* 622, where this phrase is applied to Odysseus: *ib.* 927 ὁ πῦρ σὺ καὶ πᾶν δείμα.

302 σὺν γυναιξὶ, i.e. with Clytaemnestra for his ally.—τὰς μάχας, such fights as he wages: for the art., cp. *Ant.* 190 τοὺς φίλους ποιούμεθα.

304 ἐφήκειν: cp. *Ai.* 34 (Ajax to Athena) καὶ ρὸν δ' ἐφήκεις (come to my aid).

305 f. μελλων...δρᾶν τι, intending to do something great,—as his frequent messages promised (1155). For this sense of δρᾶν τι, cp. *Tr.* 160 ἀλλ' ᾧς τι δράσων εἰρπε: for μελλων with pres. inf., *O. T.* 967.—τὰς οὖσας τε...καὶ τὰς διπόσας, simply, 'all possible' hopes; (not, 'present, or more distant':) cp. *Ant.* 1108 ἵτ' ἵτ' ὄπανες, | οἵ τ' ὄντες οἵ τ' ἀπόντες.—διέφθορεν. The perf. διέφθορα has always this act. sense where it occurs in Attic writers (Eur., and the Comic poets).

307 f. σωθρονεῖν, to observe such moderation as the Chorus

recommend; εὐτεβεῖν, to abstain from the unfilial behaviour which Clytaemnestra resents (596), and which Electra herself deplores as a cruel necessity (616—621).

Ἐν τοι κακοῖς: similarly τοι can separate the art. from its noun (*O. C.* 880, etc.). The vulg. ἐν τοῖς κακοῖς is not unmetsrical (since not only τοῖς, but also ἐν, coheres with κακοῖς), but is weak.—κάπιτηθένειν κακά: *i.e.*, as her circumstances are evil, so, on her own part (καί, 1026), she is driven to an evil behaviour,—*i.e.*, to defying her mother: as she says in 621 αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἔκδιδάσκεται.

I place only a comma, not a colon, after πάρεστιν, as the context requires; for the opposition expressed by ἀλλά is merely to the negative form of the preceding clause, not to its sense.

310 f. δύτος...βεβάωτος. The leading idea of the sentence is here expressed by the gen. absol., as so often by the participle in other cases (*O. C.* 1038).—It was necessary for the plot that the absence of Aegisthus should be notified to the spectators at some early moment; Clytaemnestra reminds them of it at v. 517.

312 f. η κάρτα recurs below, 1278; *Tr.* 379; *Ai.* 1359: but only here as an independent affirmative, which is elsewhere καὶ κάρτα (*O. C.* 65, 301).—Θυραῖον, fem., as is θυραῖος in *Tr.* 533.—οιχεῖν: 165 n.—ἀγροῖσιν, like 174 οὐρανῷ n.—τυγχάνειν, without ὡν, 46 n.

314 f. η κάν...ικούμην.; The force of η καί, which inquires with a certain eagerness (663, *O. T.* 368, 757), seems exactly in place here. The leader of the Chorus, not without trepidation, approaches the subject which is uppermost in their thoughts.

—ἐς λόγους τοὺς σοὺς ικούμην instead of ἐς λόγους ικούμην σοι.

316 ὡς νῦν is better here than ὡς νῦν.

Ιστόρει· τί σοι φίλον; This punctuation is necessary unless the text is to be altered. It has been called ‘harsh.’ But it is not more abrupt than εἰδέναι θέλω in 318, and it suits the slight surprise with which Electra hears the question.

317 f. καὶ δὴ, *i.e.*, without further preface: cp. 892: *Ant.* 245 καὶ δὴ λέγω σοι.—τοῦ καστιγήτου τί φήσ...; Cp. *Od.* II. 174 εἴτε δέ μοι πατρός τε καὶ νίέος: *Ph.* 439 ἀναξίου μὲν φωτὸς ἔξε-ρήσομαι.

ἥγοντος, about to come (soon), η μᾶλλοντος, or delaying? Do his messages indicate zeal, or do they not? The words could also mean, ‘about to come soon, or (at least) purposing to do

so' (cp. *Tr.* 75 ἐπιστρατεύειν..ἢ μέλλειν ἔτι): but the antithesis recommends the former view.—The participles explain τί, being equiv. to δοῦ ἦσει, ἢ μέλλει; cp. Aesch. *Ag.* 271 εὐ γὰρ φρονοῦντος ὅμμα σοῦ κατηγορεῖ.

319 φησὶν γε, sc. ἦσειν: cp. 171 f.

321 καὶ μήν έγων'. It depends on the context in each case whether καὶ μήν signifies (1) 'and indeed,' as in 556; or (2) 'and yet,' as here, and in 1045, 1188. For the addition of γε, cp. 1045.—οὐκ ὄκνῳ, a dat. of manner (=οὐκ ὀκνοῦσα). The emphasis is upon this phrase.

322 ἀρκεῖν = ἐπαρκεῖν, as in *O. C.* 262.

323 ἐπει, 'for else'; i.e., εἰ μὴ ἐπεποιθη. So in *O. T.* 433 ἐπει implies εἰ γῆδη—μακράν means, 'so long as I actually have lived.' 'If I had not (hitherto) been confident, I should not have continued to live so long.'

324 Chrysothemis is seen coming from within. Here, as in 316, νῦν is better than νν. The Chorus wish Electra to cease speaking of Orestes, because they regard Chrysothemis as a partisan of Clytaemnestra and Aegisthus.—δόμων, gen. of the place whence, with φέρουσαν: cp. *Ph.* 613 ἀγοιντο νῆσον.

325 δόμαιμον is further defined, as in 12: cp. 156. Lys. or. 32 § 4 ἀδελφοὶ...δόμαιπάτροι καὶ δόμαιητροι.—φέσων, adverbial acc., 'by birth': cp. 1125.

326 Χρυσόθεμη: the name occurs nowhere else in the play, except in v. 158. For the place of the name in the sentence, cp. 695.—ἐντάφια, ἐναγίσματα, offerings for the grave of Agamemnon, viz., (1) libations, χοαί, and (2) some other articles, such as flowers, and perhaps cakes, described at v. 434 by the word κτερίσματα, as distinct from λοντρά. Cp. v. 405 ἐμπυρα(ν). Chrysothemis carries some, at least, of the gifts in her own hands: cp. 431 ὡν ἔχεις χεροῦν.—For the tribrach in the 5th foot, cp. *O. T.* 719.

327 οἵα is nom. to νομίζεται, not acc., as though φέρειν were understood: cp. 691.

328 πρὸς θυρῶνς ἔξόδους, close to the thoroughfare of the θυρῶν or vestibule (*O. T.* 1242): cp. Aesch. *Th.* 33 πυλῶν ἐπ' ἔξόδους. These words go with φωνέτι, while ἔλθοντα emphasises her boldness in seeking such publicity. As αὖ implies, she has often done so before; cp. 517 ὃς σ' ἐπεῖχ' ἀεὶ | μὴ τοι θυραίν γ' οὔσαν αἰσχύνειν φίλους.

330 For the absence of caesura, cp. *Ph.* 101.

332 καίτοι τοσούτον γ' οἴδα, as in *O. T.* 1455: cp. *Ai.* 441

καίτοι τοσοντόν γ' ἐξεπίστασθαι δοκῶ.—κάμαντη, θτι, instead of ὅτι κάγῳ: cp. 520 f.: *Ph.* 444 τοῦτον οἶσθ' εἰ ζῶν κυρεῖ;

333 f. For the repeated *ἄν*, cp. *O. T.* 339.—οἱ αὐτοῖς φρονῶ: cp. Ar. *Ach.* 446 Τηλέφω δ' ἄγῳ φρονῶ.

335 ὑφεμένη, *submissus*: cp. Eur. *Alc.* 524 κατθανεῖν ὑφεμένην, 'resigned to die.' Here the figurative πλέω gives a special sense to the partic., viz., 'with lowered sail.' So Ar. *Ran.* 1220 ὑφέσθαι μοι δοκεῖ· | τὸ ληκύθιον γὰρ τοῦτο πνευστεῖται πολύ.

336 καὶ μὴ δοκεῖν κ.τ.λ. Her thought is, δοκεῖς μὲν δρᾶν τι, πημαίνεις δὲ οὖ: 'you have merely the semblance of being active against our foes, without really harming them. I will not imitate you.' The first μὴ affects all that follows it. Such a combination of independent negatives is especially frequent in denials of illogical conduct; since Greek idiom loved to bring out a want of consistency by a parataxis with μέν and δέ. Thus Plat. *Alcib.* 1. p. 124 C ἔγῳ γάρ τοι οὐ περὶ μὲν σου λέγω ως χρῆ παιδευθῆναι, περὶ δὲ ἔμοῦ οὐ. Dem. or. 18 § 179 οὐκ εἴπον μὲν ταῦτα, οὐκέ τι γραψα δέ ('I did not say these things and then fail to propose them').

337 τοιάντα δ' ἀλλα. She wishes Electra's behaviour to be a faithful copy of her own. Cp. Her. 1. 191 τά περ ή τῶν Βαβυλωνίων βασίλεια ἐποίησε..., ἐποίεε καὶ ὁ Κύρος ἔτερα τοιάντα. —The ms. ἀλλά is impossible.

338 ff. καίτοι τὸ μὲν δίκαιον κ.τ.λ. Chrysothemis, like Ismene (*Ant.* 65), recognises the duty from which she shrinks. The poet's object is not to contrast a good with a base nature, but the heroic with the commonplace.—κρίνεις, decide, choose. The contrast is between the pronouns rather than between the verbs: thus the sense would be the same, if we had, οὐχ η ἔγῳ κρίνω, ἀλλ' η σύ. (Cp. *O. T.* 54.)—εἰ..με δεῖ = εἰ μέλλω: cp. *O. T.* 1110 εἰ χρῆ τι κάμε κ.τ.λ.: *Tr.* 749 εἰ χρῆ μαθεῖν σε.—διευθέραν, whereas Electra is a slave (1192).

ἴην. A monosyllable, followed by a pause, can begin the verse even when, as here, it is non-emphatic: so *O. T.* 1448 θοῦ. But more often it has emphasis, as *O. T.* 546 σοῦ, *ib.* 986 ξῆ.—πάντες, adv. (301).—ἀκουατέα: for the plur., cp. *Ant.* 677 f. ἀμυντέα...ησογέα.

341 δεινόν γε. For this γε in comment, cp. *Ph.* 1225 δεινόν γε φωνεῖς.

342 τής...τικτούστης, as *O. T.* 1247, the pres. part. expressing the permanent relationship; cp. Eur. *Ion* 1560 ηδε τίκτει σ' ('is thy mother').

μέλειν: schol. **φροντίζειν**. The personal use of **μέλειν** was admitted by Aesch. (*Ag.* 370 **θεοὺς βροτῶν ἀξιοῦσθαι μέλειν**), and Eur. (*H. F.* 772 **θεοὶ τῶν ἀδίκων | μέλονσι**). We are not obliged to assume it here, but it gives the simplest construction.

343 f. **τάμα νουθετήματα**: the possessive pron. = an objective gen., **ἐμοῦ**: cp. *O. T.* 969 **τῷ μῷ πόθῳ**: *O. C.* 332 **σῇ...προμηθίᾳ**. —**κείνης διδακτά**: cp. *Tr.* 934 **ἔδιδαχθεὶς τῶν κατ' οἶκον**: *O. T.* 1437 **μηδενὸς προστήρους**. —**ἴς σαντῆς**: cp. 885.

345—351 The train of thought is somewhat obscured by compression.

'You forget your father, and care only for your mother. All your counsels to me come from her. Then (*ἐπειτα*),—that being so,—give up the attempt at a compromise. Make a choice (*έλον γε*). You can be imprudent (**φρονεῖν κακῶς**),—as you say that I am,—and loyal to your dead father. Or you can be prudent (**φρονοῦσα**), and forgetful of him,—as you actually are; you who (*ἥτις*) say, indeed, that you would show your hatred of the murderers if you could; and yet, when I do resist them, you try to turn me from my purpose. You merely add the shame of cowardice to our woes.'

345 **Ἐπειθ**, 'then,' 'after that'; i.e., 'such being the case,'—that you side with Clytaemnestra. This use of the word in logical inference is not rare (cp. *Il.* 5. 812, 10. 243).

έλον γε. The effect of *γε* is merely to emphasise the verb,—opposing a definite *choice* to a compromise. Cp. 411 **συγγενεσθέ γέ**: 1035 **ἐπίστω γέ**.

φρονεῖν κακῶς, to be imprudent. The chief theme of the timid sister's speech (328—340) has been prudence; as in 994 she insists on **τὴν εὐλάβειαν**, and Electra says (1027) **ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ**.

346 **τῶν φιλῶν**, meaning esp. her father: cp. 241 **γονέων**: 652 **φίλοιστ**.

347 f. **ἥτις**, causal, because v. 346 describes the course which she is actually taking. The words **λέγεις μὲν...έκδείξεις ἀν** correspond with **φρονοῦσα**, as illustrating her prudence; while 349 f. explain the sense in which she forgets her father.—**μέντος**: Electra puts bluntly what Chrysothemis veiled by the euphemism **οἵ αὐτοῖς φρονῶ** (334).

349 **πάντα**, adv.—**τιμωρούμενης**: the midd., as in 399, where the active would be normal. 'To avenge one' is usu. **τιμωρεῖν τινι** (the accus., denoting the person chastised, being often

omitted), as *O. T.* 136 γῆ τῆδε τιμωροῦντα. ‘To *punish* a person’ is usu. *τιμωρεῖσθαι τινα* (to which a dat. of the person avenged can be added): *Ph.* 1258 ὅς σε τιμωρήσεται.

350 οὐτε...τε: cp. *O. C.* 1397: *Ph.* 1321 f., 1363.—τὴν τε δρῶσαν: more pointed here than ἐμέ τε δρῶσαν: ‘*her* who does act.’

351 πρὸς κακοῖσι, ‘in addition to the miseries’ of the family.—δειλίαν ἔχει, cp. Dem. or. 18 § 279 τὸ δὲ δῆ καὶ τὸν πρὸς ἐμὲ αὐτὸν ἀγώνας ἔσαντα νῦν ἐπὶ τόνδ' ἡκειν καὶ πᾶσαν ἔχει κακίαν.

352 ἔναι, i.e., if there be indeed any good in such counsels. Cp. 323. For this controversial ἔπει with the imperat., see *O. T.* 390, *O. C.* 969.—ἢ μάθ' εἰ τινοῦ: cp. 565 ἢ γὰρ φράσων. For the parenthesis, Schneid. cp. Eur. *Cycl.* 121 σπείρουσι δ', ἢ τῷ ζῶσι, Δῆμητρος στάχυν;

354 ἐπαρκούντως occurs nowhere else in classical Greek. But the corresponding sense of ἐπαρκεῖν, though rare, is well-attested: Solon fr. 5, 1 τόσον κράτος, ὅσσον ἐπαρκεῖ.

356 προσάπτειν, render as a tribute: cp. *Il.* 24. 110 τόδε κῦδος Ἀχιλλῆι προτιάπτω. Pind. *N.* 8. 36 ὡς παισὶ κλέος | μὴ τὸ δύσφαμον προσάψω.

εἴ τις ἔστ' ἔκει χάρις, if any gratification can be felt in the nether world,—ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται (*Aesch. Eum.* 423). For ἔκει = ἐν Ἀΐδου, cp. *Ai.* 855, *Ant.* 76.

357 f. ἡμῖν, ethic dat., (thou, whom I am asked to regard as hating,) 272.—ξύνει, here = ‘art their ally’: whereas in 263 the same phrase, applied to Electra, means merely that she dwells in the same house.

359 f. τὰ σὰ...δᾶρ', the privileges (in regard to soft living) which the rulers confer upon her.—ἔφ' οἷσι, as in 333, instead of the simple dat.—χλιδᾶς, *superbis*. Eur. fr. 986 πλούτῳ χλιδῶσα θυγῆτα δῆ, γύναι, φρόνει.

361 f. πλούσια: in contrast with the κεναὶ τράπεζαι of 192.—περιφρέτω, be superabundant; a sense of περιφρένιν not elsewhere found in Greek of this age; but cp. Plut. *Per.* 16 (referring to the domestic economy of Pericles), οὐδενὸς οἶον (as is usual) ἐν οἰκίᾳ μεγάλῃ καὶ πράγμασιν ἀφθόνοις περιφρέοντος.

363 f. τοῦμι μὴ λυτεῖν: ‘For me, let it be food enough that I do not pain myself (by a base compliance with the murderers)': ἐμὲ for ἐμαυτήν, as ἐμοὶ for ἐμαυτῷ in *Ant.* 736 ἄλλῳ γὰρ ἢ μοὶ χρῆ με τῆσδ' ἀρχειν χθονός; For the figurative sense of βόσκημα, cp. *Aesch. Ch.* 26 δὶ αἰώνος δ' ἴνγμοισι βόσκεται κέαρ. The phrase λυπεῖν έαυτόν seems to have been familiar: Eur. *Cycl.*

336 ὡς τούμπιεῖν γε καὶ φαγεῖν τούφ' ἡμέραν, | Ζεὺς οὐτος ἀνθρώ-
ποισι τοῖσι σώφροσι, | λυπεῖν δὲ μηδὲν αὐτόν: Eur. (?) fr. 174
(Nauck) μὴ οὖν ἔθελε λυπεῖν σαντόν. The tone of the phrase
here is explained by the context. In the preceding verses
Electra has fully set forth her view: now she is summing it up,
in words suited to a hearer of whose sympathy she despairs.
'Enough for me if I do not offend my own sense of right';
i.e., 'I must obey my own instincts,—as you follow yours.'

365 οὐδ' ἀν σὺ κ.τ.λ., sc. ἐρώτης (or ἡράς), as οὐσα = εἰ εἶης (or
ἡσθα): for the ellipse of a verb after ἀν, cp. *Tr.* 462, *Ph.* 115.

366 παιδί, where the dat. παιδὶ is also admissible: cp. *Ant.*
838.—κεκλήσθαι: cp. fr. 83 καταρκέτοῦδε κεκλήσθαι πατρός.
By forgetting her duty to her father, she as it were repudiates
him, and will be known only as Clytaemnestra's daughter.
Here (as in 341 f.) it is implied that the paternal claim on filial
piety is naturally stronger than the maternal (Aesch. *Eum.*
658 ff.: Eur. *Or.* 552 f.).

369 μηδὲν, sc. εἴης: πρὸς ὁργὴν, 'angrily'; like πρὸς βίᾳ,
πρὸς ἥδονήν, etc.: Ar. *Ran.* 856 σὺ δὲ μὴ πρὸς ὁργὴν, Αἰσχύλ.,
ἀλλὰ πραόνως | ἐλεγχό.

370 ἀμφοτὶ is best taken as dat. fem., 'for both of you',
'on both your parts': though (notwithstanding its position) it
could be also gen. fem. The objection to taking it as dat.
masc. with τοῖς λόγους is that the noun or pron. joined to ἀμφῳ
or ἀμφοτέρῳ is usu. dual.

371 τῆσδε...αὕτη, referring to the same person, as *Ph.* 841
τοῦδε...τοῦτον. Electra is in need of caution, and Chrysanthemis
of loyalty. For πάλιν, cp. 1434.

372 f. ἕγω μὲν: 251 n.—πως, fere: *Ai.* 327 τοιαῦτα γάρ πως
καὶ λέγει κωδίρεται.—μύθων, in a disparaging sense, as Eur.
Andr. 744 τοὺς σοὺς δὲ μύθους ἥδηντος ἕγω φέρω.

374 f. ίῶν: cp. *O. C.* 1771 ίόντα φόνον | τοῖσιν δομάιμοις.—
σχήσαι: 223.

376 τὸ δεινὸν: so Antigone to Ismene, *Ant.* 95 ἵα με... |
παθεῖν τὸ δεινὸν τοῦτο.—εἰ γάρ τῶνδε μοι. Elmsley proposed δὲ
instead of γάρ. But the spondee can stand in the 5th foot,
since εἰ coheres with the following words (the metrical effect
being as that of one word, e.g. ἐξαιρούμενον): so *O. C.* 115 ἐν
γάρ τῷ μαθεῖν.

379 γάρ, prefatory: 32.—γάων, though v. 375 ends with
the same word: cp. 161, 163 (γᾶ...γᾶν).

380 ff. ἐνταθθα = ἐνταυθοῖ, as in *Tr.* 1193.—ινθα μή ποτε...

προσόντα: cp. 436: *O. T.* 1412 ἐκρύπατ', ἔνθα μήποτ' εἰσόψεσθ' ἔτι: *Tr.* 800, *Ai.* 659.—*ζώσα,* implying that it will be a living death; cp. *Ant.* 888 ζώσα τυμβεύεν.

κατηρέφει, lit. ‘roofed over’; the *στέγη* meant is a vault or dungeon, not a natural cavern (though the adj. would suit that also). So the sepulchral chamber of Antigone is a *κατηρεφῆς τύμβος* (*Ant.* 885).

χθονίς τῆσδ' ἑκτὸς, because the usurpers might well fear the sympathy which disaffected Mycenaeans (like the women of the Chorus) would feel with Electra.

ὑμνήσεις, decantabis: cp. *Ant.* 658 πρὸς ταῦτ' ἐφυμνείτω Δία | ξύναμον. *Ai.* 292 βαῖ, δει δὲ νυνοῦμενα.

383 f. πρὸς ταῦτα is often joined to the imperat. in warning or menace; cp. 820; *O. T.* 426.

ἐν καλῷ, εὐκαιρὸν schol.: Xen. *H.* 4. 3. 5 νομίσαντες οὐκ ἐν καλῷ εἶναι πρὸς τοὺς ὀπλίτας ἵππομαχεῖν.

385 ή ταῦτα δὴ κ.τ.λ. The formula ή...δὴ expresses lively surprise, just as in *Ph.* 565 ή ταῦτα δὴ Φοῖνιξ τε χοὶ ξυνναυβάται | .. δρῶσιν ..;

καὶ βεβούλευνται: καὶ emphasises the verb: cp. *Ant.* 726 οἱ τηλικοΐδε καὶ διδαχόμεσθα δὴ ..; *O. T.* 772. For the perf. pass. with middle force, cp. 947.

387 ἀλλ' ἔπειτο: cp. *O. C.* 44 ἀλλ' Ἰλεψ..δεξαίατο.—τοῦδε γ' οὐδεὶς, ‘for that matter,’ ‘if that is all’; cp. 605, 787.

388 τίνα...τόνδ': cp. *Tr.* 184 τίν' εἴπας, ὡ γεραιέ, τόνδε μοι λόγον;—τάλαινα, ‘misguided,’ as Ismene says to Antigone, οἵμοι ταλαίνης (*Ant.* 82).

389 εἴ τι τῶνδε, with a shade of irony, ‘anything of this kind’: *O. C.* 1034 νοεῖς τι τούτων; *O. T.* 1140 λέγω τι τούτων κ.τ.λ.

390 ποῦ ποτ' εἰ φρενῶν; Cp. *Ant.* 42 ποῦ γνώμης ποτ' εἰ;

391 θνῶς without ἄν, as in 688.—*θνῶν,* bitterly identifying her sister with her foes, whom she has hitherto called ‘*them*’ (348, 355, 361).—*προσώπατα*. Several recent editions read *προσωπάτω φύνω* with L. Dindorf, on the ground that this was the correct form of the superl. adv. It is certainly the only form which elsewhere occurs in classical Attic. But it seems rash to assert that Sophocles could not possibly have used *προσώπατα*, especially when it is so decidedly commended by euphony.

392 βίου...τοῦ παρόντος, as compared with the life in the vault (381). Electra herself had said that it sufficed for her (354).

393 καλὸς γὰρ κ.τ.λ. For this use of *γὰρ* in a sarcastic retort, cp. Ar. *Ach.* 71, where the *πρέσβυς* has described himself and his colleagues as ἀπολλύμενοι, and Dicaeopolis rejoins, σφόδρα γὰρ ἐσφεόμην ἔγώ κ.τ.λ.—θαυμάσαι: cp. Thuc. I. 138 ἀξίους θαυμάσαι.

395 τοὺς φλοιούς, i.e. τῷ πατρῷ, as in 346.

397 ταῦτα, cogn. acc., ταῦτην τὴν θωπείαν. For the verb, cp. O. C. 1336.—οὐκ ἐμοὺς κ.τ.λ.: *ἐμοὺς* is predicative, like *τίν'* in 388 (n.).

398 γι' emphasises καλόν: μέντοι = 'however.'—μή 't'. The crasis of *μή* with *ἐκ* occurs also in *Ai.* 278, *O. T.* 1075, *Ph.* 467, *Tr.* 727, 1235.—πεσεῖν, to be ruined; as *O. T.* 50, 146, 376: *O. C.* 395.

399 A woman, speaking of herself in the plur., uses the masc.: *Ant.* 926 παθόντες ἀν ἐνγγνοῦμεν ἡμαρτηκότες.

400 συγγνώμην. Ismene defends herself by a like excuse, —αἰτοῦσα τὸν ὑπὸ χθονὸς | ἐνγγνοιαν ἰσχειν (*Ant.* 65).

401 τάπῃ, maxims, sentiments: cp. Aesch. *Th.* 717 οὐκ ἄνδρ' ὅπλητν τοῦτο χρὴ στέργειν ἔπος.—πρὸς κακῶν, it befits them: for this use of *πρὸς*, cp. *Ai.* 319, 581, 1071.

403 μή πω, ironical; cp. Eur. *Hec.* 1278 μή πω μανείη Τυνδαρίς τοσόνδε πᾶς: id. *Med.* 365 ἀλλ' οὐ τι ταύτη ταῦτα· μή δοκεῖτέ πω.

404 οἱπερ...ὅδον. The gen. is partitive, just as in 1035 οἱ...ἀτιμίας. The only peculiarity is that ὅδον is used in an abstract sense,—'to that point of *journeying*';—as we might have of *πορείας*, or οἱ *πλανημάτων*.

405 ἔμπυρα probably refers to some articles of food, perhaps cakes, which she (or a handmaid) was carrying to be burned at the grave (cp. 326 n.). Chrysothemis, in her reply, naturally speaks of the *χοαί*, since they formed the most characteristic part of the rite. But it seems impossible that the word *ἔμπυρα* should directly denote the libations, as was supposed by the schol. (τάδ' *ἔμπυρα*· ταύτας τὰς σπονδάς), and by Triclinius.

406 τυμβεύσαι χοάς, to *offer* them at the tomb; cp. *Ai.* 1063 σῶμα τυμβεύσαι τάφῳ.

407 βροτῶν, though referring to the dead; cp. 462: Aesch. *Ch.* 129 χέοντα τάσδε χέρνιβας βροτοῖς (to Agamemnon).

408 δν ἑκταν' αὐτῇ. Not δν γ': she is finishing Electra's sentence for her. Cp. *Ph.* 105, 985.

409 τῷ τοῦτ' ἥρεσεν; The spondee in the 5th foot is

correct, since *τοῦτ'* coheres with its verb, giving the effect of a single word. (Cp. 376.)

410 δειμάτως, a word often used of a terrifying dream: Aesch. *Ch.* 523 ἐκ τ' ὄνειράτων | καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη | χοας ἔπειψε τάσδε δύσθεος γυνή.

δοκεῖν ἔμοι: cp. *O. T.* 82 ἀλλ' εἰκάσαι μέν, ηδύς. At v. 426 she speaks positively; as if the recital of the dream had raised her surmise into certainty.

411 θεοὶ πατρῷοι, the gods of the Pelopid house: see on *O. C.* 756 πρὸς θεῶν πατρῷών: and for the synizesis in *θεοί*, also *ib.* 964.

συγγένεσθε γ': cp. *O. T.* 275 εὐ ξυνεῖν εἰσαεὶ θεοί: Aesch. *Ch.* 460 (the Chorus invoking Agamemnon) ξὺν δὲ γενοῦ πρὸς ἔχθρούς. For γε, cp. 345 n.

ἀλλὰ νῦν, 'now at least,'—though not sooner. Cp. *O. C.* 1276 πειράσατ' ἀλλ' ὑμεῖς γε. She hails the dream as a sign from the nether world that vengeance is imminent, and invokes the gods of her house to co-operate with the *χθόνιοι*.

413 ἐπομψ' ἀν τότε. When *ἀν* is the second syllable of the 5th foot, it is usually preceded by an elision; as in Eur. *Andr.* 935, 1184.

414 ἐπὶ σμικρὸν, lit. 'to a small extent,' like ἐπὶ πολύ, ἐπὶ μέγα, ἐπὶ μακρόν, etc. Cp. Plat. *Soph.* 254 Β κοινωνεῖν.. τὰ μὲν ἐπὶ ὀλίγον, τὰ δ' ἐπὶ πολλά.—φράσαι is almost redundant, as in *O. C.* 35, 50, 1582.

415 σμικροὶ λόγοι, here in the sense of 'few,' 'brief,' rather than trivial. Cp. *O. T.* 120 ἐν γὰρ πόλλ' ἀν ἔξεύροι μαθεῖν. *O. C.* 443 ἔπους σμικροῦ χάριν.

417 ff. πατρὸς...δευτέραν ὄμιλαν = πατέρα αὐθις ὄμιλοῦντα: cp. *Ai.* 872 ναὸς κοινόπλονυ ὄμιλάν: Eur. *Heracl.* 581 ὑμεῖς δ', ἀδελφῶν η παροῦσ' ὄμιλία, | εὐδαιμονοῖτε.

ἔφεστιον (with *σκῆπτρον*, predicative) πῆξαι: cp. *O. T.* 1411 θαλάσσιον ἔκρύψατ'. The floor of the Homeric megaron was not of wood or stone, but merely of earth trodden hard; πῆξαι, then, affords no reason against referring ἔφεστιον to the hearth in the megaron (270 n.). But the vision of the tree becomes more intelligible if we imagine the sceptre planted at the altar of Zeus Herkeios in the open *αὐλὴ* of the house.

This sceptre is described in the *Iliad* (2. 101 f.) as the work of Hephaestus, who gave it Zeus; Hermes transmitted it to Pelops, from whom it passed to Atreus and Agamemnon.

421 ff. ἡκ τε may have been preferred by the poet to ἡκ δε

on account of ταῦν δ'.—βρύοντα, luxuriant (with foliage): cp. *I.* 17. 56 (*ἔρνος*) βρύει ἀνθεῖ.—φ...γενέσθαι: for the inf. in a relative clause of oratio obliqua, cp. Her. 6. 117 ἄνδρα οἱ δοκέειν ὁ πλίτην ἀντιστῆναι μέγαν, τοῦ τὸ γένειον τὴν ἀσπίδα πᾶσαν σκιάζειν. Thuc. 2. 102 λέγεται δὲ καὶ Ἀλκμαίωνι..., δτε δη ἀλλάσθαι αἰτὸν..., τὸν Ἀπόλλω... χρῆσαι κ.τ.λ.

The vision resembles that of Astyages, who dreamed that a vine sprang from his daughter Mandanē, the wife of Cambyses, τὴν δὲ ἄμπελον ἐπισχεῖν τὴν Ἀσίνην πᾶσαν.

424 f. του παρόντος: the constr. is τοιαῦτα ἔξηγουμένους ἐκλυνόν του, παρόντος ἡνίκα ήλιψ δείκνυσι τὸ ὄναρ: and παρόντος is properly predicative, = 'inasmuch as he was present' (and therefore able to tell).

'Ηλίως δείκνυσι τοῦντα. Cp. Eur. *I. T.* 42 ἀ καινὰ δ' ἥκει νῦν φέρουσα φάσματα, | λέξα πρὸς αἴθέρ', εἰ τι δὴ τόδ' ἔστ' ἄκος. Schol.: τοῖς γὰρ παλαιοῖς ἔθος ἦν ἀποτροπιαζομένους (by way of expiation) τῷ ηλίῳ διηγεῖσθαι τὰ ὄνειρά τα. The popular attributes of Ἡλίος suggest more than one reason for such a custom. 1. He is the god of light and purity, ἀγνὸς θεός (Pind. *O.* 7. 60), who dispels the terrors of darkness. 2. As the all-seeing god, πανόπτης, he is especially the detector of guilt (*Od.* 8. 270), able to reveal the lurking danger which an evil dream might foreshadow. 3. And, generally, he is a saving power (*σωτήρ*).

426 f. οὐ κάτοιδα, πλὴν κ.τ.λ.: cp. 410 n.

428—430 These three verses, which the mss. give to Electra, clearly belong to Chrysothemis. Electra's exclamation of joy (411) caused Chrysothemis to ask if her sister had any ground for hope (412). Electra replied that, when she had heard the dream, she would say. This showed her sister that Electra relied merely on the fact that Clytaemnestra had seen some fearful vision. Now, therefore, instead of asking for Electra's interpretation, she merely repeats her counsel (383 f.) before proceeding on her errand. The words πρὸς νῦν θεῶν κ.τ.λ. (428 ff.) show the train of her thought. To Chrysothemis, the dream is only a new reason why Electra should be cautious,—not why she should hope.

428 τῶν ἔγγειῶν, 'the gods of our race': cp. *Ant.* 199 γῆν πατρῶαν καὶ θεοὺς τοὺς ἔγγειεις. The phrase of Electra, θεοὶ πατρῶοι (411),—recalling the memory of her father,—would be less fitting for Chrysothemis.

429 f. ἀβουλίᾳ, causal dat.; cp. 398 ἐξ ἀβουλίας.—σὺν κακῷ = κακὸν παθοῦσα (383 f.). Cp. δι σὺν κέρδει.—μέτραι, sc. με, 'thou

wilt come in search of me,' to help thee : schol. αὐτὴν μετελεύσῃ με καὶ ἀξιώσεις μετὰ σοῦ γενέσθαι.

431 ἀλλ', beginning the appeal : *O. T.* 14, *O. C.* 238 f.—
ἀ φθη. The bitter feeling seen in vv. 391 and 403 has passed away before the new hope, and she speaks with affectionate earnestness.—τούτων μὲν, as opposed to the offerings recommended in 449.

432 ff. οὐδὲ θεῖς, it is not sanctioned by usage, οὐδὲ δικιον, nor is it pious towards the gods : *ius fasque vetant.*

ἔχθρᾶς ἄπο γυναικὸς : for ἀπό, 'on the part of,' cp. 1469 : *O. C.* 1289 καὶ ταῦτ' ἀφ' ὑμῶν...βουλήσομαι | . . . κυρεῖν ἔμοι. The prep., emphasising the quarter from which the offerings come, is suitable here.

κτερίσματ', used at 931 as including libations (894), but here distinguished from them. See on *O. C.* 1410 ἀλλ' ἐν τάφοις θέσθε κανὸν κτερίσμασιν. The verb *κτερίζειν* occurs in *Ant.* 204.—λοιπὸν = χοάς : 84 n.

435 f. ἀλλ' οὐ πνοᾶσιν κ.τ.λ., 'cast them to the winds—or bury them deep in the earth.' The first thought is a passionate utterance of scorn and loathing. Cp. Eur. *Bacch.* 350, where Pentheus, in his rage against Teiresias, cries, καὶ στέμματ' ἀνέμοις καὶ θνέταισιν μέθες. *Tro.* 418 Ἀργεῖ ὀνείδη καὶ Φρυγῶν ἐπαινέσεις | ἀνέμοις φέρεσθαι | παράδομα.

κρύψον adapts the general notion (ἀφάνισον) to κόνει : with πνοᾶσιν we supply παράδος, or the like. The zeugma is of a common type : *Od.* 9. 166 ἐστι γαλανὸν ἐλεύσσομεν... | καπνόν τ' αὐτῶν τε τὸ φθόργην δύων τε καὶ αἰγῶν : Aesch. *P. V.* 21 οὐδὲ φωνὴν οὔτε τὸν μορφὴν βροτῶν | ὥψει.

νν here and in 624 = αὐτά : it stands for the masc. pl. in *O. T.* 868, and for the fem. in *O. C.* 43.—ἐνθα μή ποτ', with fut. : cp. 380 n. The meaning is, 'in a place where they will have no access' to his tomb, i.e., where they will be remote from it.—εἴητο is peculiarly fitting here, since the offerings are those of a false wife. Cp. Aesch. *Ch.* 318 ἐνθα σ' ἔχονσιν εἴναι.

437 f. ἀλλ' οὐταν θάνη. If the offerings are buried deep in the ground, they will thereby be committed to the care of the νέρτεροι : cp. *Ai.* 658 ff. κρύψω τόδ' ἔγχος τούμον, ἔχθιστον βελῶν, | γαίας ὅρνεας ἐνθα μή τις ὥψεται, | ἀλλ' αὐτὸν νῦξ Ἄιδης τε σωζόντων κάτω. When Clytaemnestra passes to the nether world, let her find these treasures laid up for her there. They will be witnesses to her conscious guilt.

κειμήλι': cp. *Il.* 23. 618 (of a cup), *τῇ νῦν*, καὶ σοὶ τοῦτο, γέρον, κειμῆλιον ἔστω.

439 ἀφῆν, *ομνίο*, preceding the negative, as in *Ant.* 92, *Ph.* 1239.—τλημονεστάτῃ: cp. 275.

440 οὐβλαστε, with initial ε̄, as in 1095, *Ph.* 1311 ἐξ ἡς οὐβλαστες: but above, in 238, this ε̄ is long.

441 οὐ γ̄...τῷδε: for ὅδε after a relat., cp. *O. C.* 1332 οὗτος ἀν σὺ προσθῆ, τοῖσδ' ἔφασκ' εἶναι κράτος: *Ph.* 86 f.: *Tr.* 23, 820.—*τητότεφε*: 53 n.

442 f. The position of αὐτῇ shows that the dat. must be influenced by προσφιλῶς, though it would be sufficiently explained by δέξασθαι: cp. Eur. *Hec.* 535 δέξαι χοάς μοι τάσδε.

δέξεσθαι. Sophocles has joined δοκῶ (1) with the *future* infinitive in at least nine places. (2) With the infin. (*pres.* or *aor.*) and ἀν in six places. (3) With the simple aor. inf. in *El.* 805, and *Ph.* 276: in both of which places the reference is to past time.

It seems, then, a reasonable inference that here, where the reference is to future time, he would have written δέξεσθαι rather than δέξασθαι, or else would have added ἀν to the aor. inf. Indeed it seems most probable that the simple aor. infin. with δοκεῖ could never refer to the future.

444 ff. Join θανὼν ἀτίμος, ruthlessly slain: cp. 98: 1181: *Ant.* 1069 ψυχήν τ' ἀτίμως ἐν τάφῳ κατώκισα.

ἔμασχαλίσθη. The verb occurs only here and in Aesch. *Ch.* 439 ἔμασχαλίσθη δέ γ', ως τοδ' εἰδῆς. Murderers used to cut off the extremities of their victim, and suspend these at his arm-pits (*μασχάλαι*) and from his neck. Hence μασχαλίζω is paraphrased by ἀκρωτηριάζω.

Two different motives are assigned by the Greek commentators; viz.:—(1) the desire to render the dead incapable of wreaking vengeance (*ώσπερ τὴν δύναμιν ἔκείνων ἀφαιρούμενον*): (2) the desire to make an atonement (*ἐξιλάσσασθαι τὴν δολοφονίαν —ἀφοσιούσθαι τὸν φόνον*). There can be little doubt that the first of these motives was the primitive origin of the custom.

κάπτε λουτροῖσιν κ.τ.λ.: 'and, for ablution, she wiped off the blood-stains (from her sword) on his head.' ἐπὶ here = 'with a view to' (cp. *Ant.* 792 ἐπὶ λάβᾳ, *O. T.* 1457 ἐπὶ...κακῷ), and ἐπὶ λουτροῖς = ἐπὶ καθάρσει. The action was a symbolical way of saying, 'on thy head, not mine, be the guilt,'—as though the victim had provoked his own fate (thus Clytaemnestra claimed to be the avenger of Iphigeneia). This is better than to take

ἐπὶ λουτροῖς as = ‘for washing (of the corpse),’—i.e., in lieu of the λουτρά which it was the duty of relatives to give the dead.

ἔξιμαξεν, sc. η̄ Κλυταιμνήστρα: not ὁ νέκυς, which would require ἔξιμαξατ̄. The change of subject is softened by the transition from a relative clause (ὑφ' ής κ.τ.λ.) to an independent sentence (cp. 188 ff., *O. C.* 424); and Greek idiom was tolerant in this matter.

ἀρά μὴ (*Ant.* 632), like μῶν (‘can it be that . . .?’).

448 οὐκ ἔστω, finally rejecting the supposition, like οὐκ ἔστι ταῦτα (*Tr.* 449: *Ai.* 470).

ταῦτα μὲν μέθες· σὺ δὲ κ.τ.λ. Here σὺ δὲ marks an antithesis, not of persons, but of clauses, and serves merely to emphasise the second clause. This is a peculiarly Ionic usage. *Il.* 9. 300 εἰ δέ τοι (=σοι) Ἀτρεΐδης μὲν ἀπῆχθετο . . . | . . . σὺ δ' ἄλλους περ Παναχαιούς | τειρομένους ἐλέαιρε. The Attic poets took the idiom from the Ionians: Aesch. *Ag.* 1060 εἰ δ' ἀξυνήμων οὐσα μηδέχει λόγον, | σὺ δ' ἀντὶ φωνῆς φράζε καρβάνψ χερί.

449 f. βοστρύχων ἀκρας φόβας, since the offering at the grave was to be merely a lock of hair (*πλόκαμος πενθητήριος*, Aesch. *Ch.* 8), in token of grief. The hair is not now to be cut short, as for a recent death.

κάμοι ταλαντῆς is a possessive genitive, going with τήνδ' ἀλιπ. τρίχα. It is so placed in the sentence as to heighten the pathos:—‘give him a lock cut from (thine own head),—and (give) on my part.. this hair,’ etc.

451 ἀλιπαρῆ. The schol.'s paraphrase αὐχμηράν gives the sense which we require. Cp. Eur. *El.* 183 σκέψαι μον πιναρὰν κόμαν | καὶ πέπλων τρύχη ταῦθ' ἐμῶν. But ἀλιπαρής, the negative of λιπαρής, could mean only, ‘not earnest,’ ‘not persevering.’

(1) The words τήνδ' ἀλιπαρῆ τρίχα may conceal some corruption: τήνδ' ought possibly to be τήνδε τ̄ (which is preferable to τήνδε γ̄ here), followed by ἀλιπαρον (cr. n.), ‘not sleek or glossy,’ as with unguents. I incline to this view. The genuine word was in any case probably *negative*, parallel with οὐ χλιδαῖς ησκημένον in 452.

(2) Or else, if the text be sound, ἀλιπαρῆ may mean οὐ λιπαράν. There is no doubt that λιπ, ‘fat,’ is the root both of λιπαρός, ‘shining,’ and of λιπαρής, ‘sticking.’ It is barely possible that, in coining a new negative compound, the poet may have transferred the sense of λιπαρός to λιπαρής: but it seems improbable.

452 ζέμα here = ζώνη, a sense which recurs only in later

Greek; as in *Anth. Pal.* 6. 272 a woman dedicates her ζώμα to Artemis.—χλιδαῖς (cp. 52, 360), such as embroidery, or metal work. ζώναι were often elaborate and costly.—The ζώμα is to be laid on the grave, as ribands etc. sometimes were: cp. schol. Ar. *Lys.* 603 τὰς ταινίας ἀσ τοῦς νεκροῖς ἐπεμπονοὶ φέλοι.

453 f. προσπίτνουσα, at the tomb.—αὐτὸν, 'himself' (rather than merely 'him'), as the next verse shows.

455 f. ἐξ τητέρας χερός: ἐκ expresses the condition: cp. *Tr.* 875 ἐξ ἀκυήτου ποδός.—ζώντ', instead of dying first, as his foes hope. The thought is, 'may he live to do it.'

457 f. ἀφνεωτέρας. ἀφνεός is used by Pindar, Theognis, and Aesch. (though only in lyrics, *Pers.* 3 and fr. 96): ἀφνεός is the only Homeric form.—στέφωμεν: cp. 53, 441.

459 οἴμαι μὲν οὖν: 'Now (οὖν) I think (οἴμαι μὲν) that our father is already aiding us of his own accord; but still (οὕτως δέ, 461) pray for his help.' Here the particles μὲν οὖν have each their separate force, as in *O. T.* 483, *O. C.* 664, *Ant.* 65: not their compound force, 'nay rather' (1503).

If μέλον be kept, we must supply ην, and take οἴμαι as parenthetic. This is possible, but harsh. Probably μέλει (Nauck and Blaydes) was corrupted to μέλον through a misunderstanding of the construction. The sense is, νομίζω ὅτι καὶ ἔκεινω ἔμελέ τι (adv., 'in some degree') πέμψαι κ.τ.λ. She means that, though the gods below are the primary authors of the vision, the spirit of the dead was also in some measure active.

461 σοι = σεαυτῷ: cp. 363 (ἐμέ = ἐμαυτήν), n.

462 βροτῶν: cp. 407 n.

464 πρὸς εὐσέβειαν = εὐσεβῶς: cp. 369 πρὸς δργῆν (n.).

466 f. δράσω. Chrysothemis here accepts the lock of hair and the girdle which Electra offers to her. We must suppose that, after leaving the scene, she puts Clytaemnestra's gifts somewhere out of sight.

τὸ γὰρ δίκαιον κ.τ.λ. The sense is, 'When a duty has once become clear, there is no more room for disputing,—one should act forthwith.' Two constructions are possible; I prefer the first.

(1) τὸ δίκαιον is an acc. of general reference, and οὐκ ἔχει λόγον is impersonal. 'With regard to what is (clearly) right, it is unreasonable for two persons to dispute; rather both should hasten on the doing (of it).' With ἀλλ' ἐπισπεύδειν we supply the notion δεῖ from the negative οὐκ ἔχει λόγον (as from οὐκ

ἔξεστι in *O. C.* 1402 ff.; cp. *O. T.* 817 ff.). For the form of the sentence, cp. Xen. *H.* 7. 3. 7 τοὺς περὶ Ἀρχίαν...οὐ ψῆφον ἀνεμείνατε, ἀλλὰ ὅποτε πρῶτον ἐδυνάσθητε ἐπιμαρήσασθε. So here the acc. τὸ δίκαιον, which represents the object of δρᾶν, is separated from it by the parenthesis οὐκ ἔχει λόγον δνοῦν ἐρίζειν.

(2) Or τὸ δίκαιον might be nom.: ‘that which is clearly right does not afford any ground (οὐκ ἔχει λόγον) for two persons to dispute,’ etc. So far as the verb ἔχει is concerned, this sense is quite admissible: cp. Thuc. 2. 41 οὔτε τῷ πολεμῶ ἐπελθόντι ἀγανάκτησιν ἔχει (ἢ πόλις). The objection is that the phrases ἔχειν λόγον, οὐκ ἔχειν λόγον, which are very common, regularly mean, ‘to be reasonable,’ ‘to be unreasonable.’

469 παρ' ὑμῶν, on your part: cp. *Tr.* 596 μόνον παρ' ὑμῶν εὖ στεγούμεθα.

470 f. πικράν, to my cost: Eur. *Bacch.* 356 ὡς ἀν λευσίμου δίκης τυχών | θάντη, πικράν βάκχευσιν ἐν Θήβαις ιδών. *I. A.* 1315 πικράν, | πικράν ιδούσα δυστελέναν.—For δοκά με...τολμήσαν, cp. *Tr.* 706 ὥρῳ δέ μ' ἔργον δεινὸν ἔξειργασμένην.—For *Itr.*, cp. 66.

Exit Chrysothemis.

472—515 First στάσιμον. Strophe, 472—487=antistrophe, 488—503: epode, 504—515. For the metres see Metrical Analysis.

Encouraged by the tidings of Clytaemnestra's dream, the Chorus predict an early retribution on the murderers.

473 γνώμας λειπομένα, failing in it: cp. *Tr.* 936 οὐτ' ὁδυρμάτων | ἐλείπετ' οὐδέν.

475 f. ἀ πρόμαντις Δίκη, because she has sent the dream, a presage of her own advent. The fact that μάντις has just preceded gives no ground for suspecting πρόμαντις: cp. 163 (γάν after γᾶ) π. For Δίκη as an avenging power, cp. 528: *Ai.* 1390 μνήμων τ' Ἔρινς καὶ τελεσφόρος Δίκη.

δίκαια φερομένα χεροῖν κράτη. The goddess Justice is here conceived as being in her person the victorious avenger. The words mean literally, ‘bearing away just triumphs of prowess.’ Cp. *Il.* 13. 486 αἴψα κεν ἡὲ φέροιτο μέγα κράτος ἡὲ φεροίμην: for the plur. κράτη, Aesch. *Supp.* 951 εἴη δὲ νίκη καὶ κράτη τοῖς ἄρσεσι: and for χεροῖν κράτη, above, v. 37 χειρὸς ἐνδίκους σφαγάς.—Others render: ‘carrying just victory in her hands.’ But the picture thus given seems less clear and strong.

477 μέτεισιν, will come in pursuit (of the guilty): Aesch. *Cho.* 273 εἰ μὴ μέτειμι τοὺς πατρὸς τοὺς αἰτίους.—οὐ μακροῦ χρόνου: cp. *O. C.* 397 ἡζοντα βαιοῦν κούχῃ μυρίου χρόνου.

479 ff. ὑπεστί μοι θάρσος is followed by κλύουσαν as if ὑφέρπει or ὑπῆλθε με had preceded. Cp. Aesch. *Pers.* 913 λέλυται γάρ ἐμοὶ γυνών ρώμη | τήνδ' ἡλυκίαν ἔσιδόντ' αστῶν : *Cho.* 410 πέπαλται δ' αὐτέ μοι φίλον κέαρ | τόνδε κλύουσαν οἴκτον.

ἀδυπνόων...δνειράτων : cp. the invocation of Sleep, *Ph.* 828, εὐαὲς ἥμιν ἔλθοις.

482 ἀμναστεῖ γ' ὁ φύσας σ'. The pronoun σε is indispensable here, and could have easily fallen out after φύσας. To add it there is better than to read ἀμναστεῖ σ' ὁ φύσας: for the γε after the verb, marking assurance, is expressive.

484 f. χαλκόπλακτος, act., 'striking with bronze'; cp. *Ph.* 688 ἀμφιπλάκτων ροθίων, 'billows that beat around him.'—γένες : cp. 159 γενίνων (n.).

The very axe (*φόνιος πέλεκυς*, 99) with which the blow was dealt is imagined as nourishing a grudge against the murderers who had set it such a task.

487 ἐν αἰκίᾳ : ἐν denotes the manner; cp. *O. C.* 1682 ἐν ἀφανεῖ τινι μόρῳ φερόμενον. The penultimate of αἰκία is always long.

488 f. καὶ πολύπους καὶ πολύχερ : as with the might of a restless host. Cp. 36.

490 f. λόχοις : cp. *Ant.* 1074 τούτων σε λωβητῆρες ὑστεροφθόροι | λοχώστιν 'Αιδον καὶ θεῶν Ἐρινύες.—χαλκόπους : so *O. T.* 418 δεινόπους ἄρα.

492 ff. Ἀλεκτρ' ἀνυμφα : cp. 1154 ἀμήτωρ : *O. T.* 1214 ἄγαμον γάμον. The epithets, which properly describe the γάμοι, are given to the whole phrase: cp. 1290 : 1390 : *Ant.* 794 νεῖκος ἀνδρῶν ξύναιμον.—γάμων ἀμαλλήμαθ', eager haste for marriage; the plur. is fitting, since both the partners in guilt were striving for that goal.—ἐπίβα, like ἐπέρεσε, suggesting the violence of the passion which seized them.—οἰστιν : constr. γάμους ἐκείνων (= πρὸς ἐκείνους) οἰστιν οὐ θέμις γάμους συνάπτειν.

495—498 πρὸ τῶνδε τοι...συνδρόμοιν : 'therefore I am confident that we shall never see (ἥμιν, ethic dat.) the portent draw near to the murderer and her accomplice without giving them cause to complain of it';—i.e., 'we shall assuredly find that the dream has been an omen of their ruin.'

Verses 495—497 (*πρὸ τῶνδε τοι...τέρας*) answer metrically to vv. 479—481 ὑπεστί μοι...δνειράτων, where the text is certain, save for the doubt whether θάρσος or θάρσος should stand in 479. Here we must first decide two points.

(1) Are the words πρὸ τῶνδε sound? I think so. The sense is, 'for (= on account of) these things.' This is a rare, but not unexampled, sense of πρό, in which the notions 'before' and 'by reason of' were associated, just as in Lat. *prae* and our own 'for.' See *Il.* 17. 666 μή μιν Ἀχαιοὶ | ἀργαλέον πρὸ φύσιο ἔλωρ δηγουσι λίποιεν, = *prae timore*, 'for fear.' *Tr.* 505 κατέβαν πρὸ γάμων, 'entered the contest for the marriage.'

(2) Could έχει με, μῆποτε τέρας πελᾶν (etc.) mean, 'the belief possesses me, that' etc.? Surely not. No real parallel for so strange a phrase has been produced. Either, then, the subject to έχει has dropped out, or the words μ' έχει conceal a corruption.

The following remedies are possible: I incline to the first, as involving least change. (1) Reading in 479 ὑπεστί μοι θάρσος, we may read here πρὸ τῶνδε τοί μ' έχει | <θάρσος τι>, μῆποθ' ήμιν etc. (2) Or, reading in 479 ὑπεστί μοι θάρσος, we could read here πρὸ τῶνδε τοι θάρσος ίσχει με.

In those MSS. which have μή ποτε μή ποθ' ήμιν, the first μῆποτε (absent from L) was probably an attempt to fill the gap.

497 ἀλεγύς: schol. θαρρῶ ὅτι τοῖς δρῶσι ταῦτα τὰ ἄδικα καὶ συνδρῶσιν αὐτοῖς οὐκ ἔσται ἀψεκτος ὁ ὄνειρος· παθόντες γὰρ ψέξουσι τὸ ὄφθέν.

πελᾶν, 'Attic' fut. inf. of πελάζω: cp. *O. C.* 1060 πελῶ: *Aesch.* *P. V.* 282 πελῶ.

498 τοῖς δρῶσι, Clytaemnestra, to whom the dream came: τοῖς συνδρῶσιν, Aegisthus (cp. 97 ff.): for the plur. cp. 146 (γονέων), n.

499 μαντεῖαι βροτῶν, means of divination for men.

503 εὖ κατασχήσει, come safely into harbour,—as a seafarer was said κατέχειν εἰς γῆν (*Ph.* 221). Cp. *Tr.* 826 (of oracles) καὶ τάδ' δρθῶς | ἐμπεδα κατουρῆσει.

505 ἵππεια here = driving of horses, like ἵπποσύνη (*Il.* 4. 303 etc.); a word used by Eur. *H. F.* 374 with ref. to the raids of Centaurs (*χθόνια Θεσσαλῶν ἵππείαις ἐδάμαζον*).

Oenomaüs, king of Pisa in Elis, had promised the hand of his daughter Hippodameia to the suitor who should defeat him in a chariot-race; the penalty of failure being death. The young Pelops, son of Tantalus, offered himself as a competitor. Mytilus, the charioteer of Oenomaüs, was persuaded (either by Hippodameia or by Pelops) to betray his master. So Pelops won the race, and the bride. But Oenomaüs was soon avenged on the traitor; for Mytilus insulted Hippodameia,

and was thrown into the sea by Pelops; upon whose house he invoked a curse, as he sank.

In the older and nobler form of the myth, Pelops won, not by a fraud, but by the grace of Poseidon, who gave him winged horses (Pindar. *O.* 1. 87 ἔδωκεν δίφρον τε χρύσεον πτερούσιν τ' ἀκάμαντας ἵππους).

506 *αἰανής* suits the idea of *persistent* calamity. Whatever its real etymology, it was associated with *ἀεί* (Aesch. *Eum.* 572 ἐς τὸν αἰανὴν χρόνον, *ib.* 672 *αἰανῶς μένοι*), and was used to denote that which pains by wearying, or wearing (as Pind. *P.* 1. 82 *κόρος...αἰανῆς*: *I.* 1. 49 *λιμὸν αἰανῆ*).

The form *αἰανής* has the best authority, and some critics hold that *αἰανός* (Hesych.) was a Byzantine invention. But in Aesch. *Eum.* 416, *ημεῖς γάρ ἔσμεν νυκτὸς αἰανῆς τέκνα, αἰανῆ* is far less suitable.

508 f. *ἔτε,* ‘since,’ = ἔξ οὗ, like *ότε* (Thuc. 1. 13 *ἔτη δ' ἔστι μάλιστα τριακόσια...ότε Ἀμεινοκλῆς Σαμίοις ἤλθε*).

δ ποντισθεὶς Μυρτλος. The legendary scene was at Geraestus (now Cape Mandelio), the s. promontory of Euboea.

ἴκομάθῃ: cp. *Ai.* 831 *καλῶ θ' ἄμα | πομπαῖον Ἐρμῆν χθόνιον εὐ με κοιμώσαι.*

510 ff. *παγχρυσέων δίφρων*, the golden chariot given to Pelops by Poseidon: see Pind. *O.* 1. 87, in n. on 505. This plur. (750), as denoting *one* chariot (like *σχεα, ἄρματα*), is not Homeric. *παγχρυσέων* (— — —), the epic form, suits the metre here. Cp. *Tr.* 1099 *χρυσέων* (— — —).—*πρόρρητος* here = *πανώλεθρος*, as in Ar. *Ran.* 587 *πρόρρητος αὐτός, η γυνή, τὰ παιδία, | κάκιστη ἀπολούμην*.

514 *Θιτανεν* (cr. n.) is confirmed by metre, since every other v. of this epode has anacrusis, which *Θιτανεν* would exclude. For the intrans. *λείπω*, cp. Eur. *H. F.* 133 τὸ δὲ κακοτυχὲς οὐ λέλοιπεν ἐκ τέκνων: *Helen.* 1156 *οὔποτ' ἔρις | λείψει κατ' ἀνθρώπων πόλεις*. And *ἔλειπεν* in turn confirms *οἴκον* as against *οἴκους*. For *πω* suits the imperf. in this sense ('was never yet absent from the house'), but would require the aor. if the sense were, 'has never yet left the house.' For the sing. *οἴκου* (=family), cp. 978.

516—1057 This second *ἐπεισόδιον* comprises four scenes. (1) 516—659. Electra and Clytaemnestra. (2) 660—803. The disguised Paedagogus enters, and relates to Clytaemnestra the death of Orestes. She presently goes with him into the house. (3) 804—870. Electra and the Chorus. (4) 871—

1057. Chrysothemis re-enters, and tells what she has seen at the grave. Electra speaks with her of a new resolve.

516 Clytaemnestra enters from within. ἀνεμένη is emphasised by μὲν, which has no corresponding δέ: the implied antithesis is, ἐπέχειν δέ σε ἔγῳ μόνῃ οὐ δύναμαι (519 f.). Cp. *Ant.* 578 ἐκ δὲ τοῦδε χρῆ | γυναικας εἶναι τάσδε μηδ' ἀνεμένας.—*ἀς τους*: *Tr.* 1241.

στρέφειν, *versaris*, go about (instead of remaining in the seclusion of the γυναικωνίτις): cp. Xen. *H.* 6. 4. 16 ἐν τῷ φανερῷ ἀναστρεφομένους. *Tr.* 907 ἄλλη δὲ κἄλλη δωμάτων στρωφωμένη. The simple *στρέφομαι* is very rarely so used; but cp. Solon fr. 4. 23 ταῦτα μὲν ἐν δήμῳ στρέφεται κακά.

Clytaemnestra begins in the same strain as Chrysothemis, who likewise emphasised her reproof by the word *αὐτὸν* (328).

518 μή τοι θυμαλαν γέ: *τοι* (Lat. *sane*) here limits with an ironical force, while *γέ* lays stress on the adj.—*αἰσχύνειν* φλούσι: said from an Athenian point of view. The Homeric maiden of noble birth, such as Nausicaa, has more freedom.

520 ff. κατροι: you disregard my authority, *and yet* complain of it as oppressive.—δὴ goes with πολλούς: cp. 202 ἐχθίστα δὴ (n.).—ἔξεπτάς με...ώς: cp. 332 n.

Θρασεῖα, ‘insolent’: cp. Plat. *Legg.* 630 Β θρασεῖς καὶ ἄδικοι καὶ ὑβρισταί. Eur. *I. T.* 275 ἀνομίᾳ θρασύς.—δρχω, ‘rule’: it should not be taken with the partic., as = ‘provoke with insult’ (552). Cp. 264 κακός τῶνδ' ἀρχομαι: 597 δεσπότιν.

523 f. θερι...οὐκ ἔχω: cp. *Ant.* 300 πανουργίας...ἔχειν. In the next clause, κακῶς κλένουσα, etc., are the emphatic words: ‘Insolent I am not; my words to you are only such as you address to me.’

525 f. πατήρ γάρ κ.τ.λ. A comma should follow ἄλλο, since τέθνηκεν depends on πρόσχημα σοί (ἐστιν) ως: cp. Her. 7. 157 πρόσχημα μὲν ποιεύμενος ως ἐπ' Ἀθήνας ἐλαύνει.—πρόσχημα here = σκῆψις, πρόφασις. Cp. 682.

528 ή γάρ Δίκη. The γάρ is right. ‘He certainly died, and by my hand; *for* Justice, whose instrument I was, required his death.’ As to Δίκη the avenger, cp. 475 f. (n.).

529 ή χρῆν σ' ἀρήγειν κ.τ.λ. The inf. represents the apodosis; i.e., ‘It was your duty to help,’ implies, ‘you would have helped.’ ἀρωγὸς ἀνήσθα. Cp. Eur. *Med.* 586 χρῆν σ', εἴπερ ἡσθα μὴ κακός, πείσαντ' ἐμὲ | γαμεῖν γάμον τόνδ' (i.e., πείσας ἀνήσθας). Lys. or. 32 § 23 εἰ ἐβούλετο δίκαιος εἶναι,... ἐξῆν αὐτῷ...μισθῶσαι τὸν οἰκον (i.e., ἐμίσθωσεν ἀν).

530 The order of words in the MSS., ἐτεὶ πατὴρ οὐτος σός, is probably right; the words would then fall from her with a certain deliberate bitterness.

531 μονος Ἑλλῆνων. He of all men—the father of the maiden—was the one who resolved on sacrificing her. The sacrifice was, indeed, approved by the other chiefs (Aesch. *Ag.* 230 φιλόμαχοι βραβῆς); and several persons took part in the deed itself (*ib.* 240 ἔκαστον θυτήρων). But, in the first instance, when Calchas spoke, the decision rested with Agamemnon. Sophocles, like Aeschylus, ignores the legend used by Euripides, that Iphigeneia was not really slain at Aulis, but wafted by Artemis to the Tauric Chersonese.

532 f. The regular mode of expression would be, οὐκ ἵσον λύπης καμὸν ἐμοὶ, ὁ σπείρας τῇ τίκτουσῃ. But, having written ὅτ' ἔσπειρε, the poet explains ἐμοὶ by repeating the comparison in a new form, ὡσπερ η τίκτουσ' ἔγω. (For ως or ώσπερ after ἵσος, cp. Lys. or. 19 § 36 ἥγουντο...τὰ ἐκεῖ...εἰναι ἵσα ώσπερ τὰ ἐνθάδε.)

534 τοῦ χάριν, τίνων: τοῦ (neut.) χάριν, ‘wherefore?’ (as in *Ph.* 1029, τί μ' ἀπάγεσθε; τοῦ χάριν);: τίνων (masc.) χάριν; ‘for the sake of what men?’ ‘Wherefore—to please whom—did he immolate her?’ This is the only construction of the words which fits Ἀργείων in 535. The twofold question also suits the vehemence of the speaker, who is seeking to drive the point home.

The alternative, which most editors have preferred, is to take τίνων as the participle. But there is an insuperable objection to this. The words, τοῦ χάριν τίνων; could mean only, ‘paying a debt of gratitude *for what?*’ They could not mean, ‘paying a debt of gratitude *to whom?*’ The latter would be τῷ χάριν τίνων; Hence the question, τοῦ χάριν τίνων; could not possibly be answered by Ἀργείων.

536 ἀλλ' οὐ μετήν κ.τ.λ.: cp. *Ant.* 48 ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἴργειν μέτα (=μέτεστι).

537 f. ἀλλ' ἀντ' ἀδελφοῦ δῆτα. Here the first supposition is introduced by πότερον, and the second by ἀλλὰ δῆτα, as in *Ai.* 460—466. ἀλλὰ was regularly used in thus putting the imagined arguments of an adversary. In this verse, ἀλλὰ introduces both the supposed argument and the reply, since κτανῶν = εἰ ἔκτανεν (as = ‘granting that he slew’). Cp. Andoc. or. 1. § 148 τίνα γάρ καὶ ἀναβυβάσομαι δεησόμενον ὑπέρ ἐμαυτοῦ; τὸν πατέρα; ἀλλὰ τέθηγκεν. ἀλλὰ τοὺς ἀδελφούς; ἀλλ' οὐκ εἰσίν. ἀλλὰ τοὺς παῖδας; ἀλλ' οὕπω γεγένηται.

ἀντὶ ἀδελφοῦ here = 'in his stead,' i.e., 'to save him from slaying *his* child': not, 'for his sake.' Nor is it short for ἀντὶ [τῶν τοῦ] ἀδελφοῦ.—τάπι: for the neut. referring to persons, cp. 972: *O. T.* 1195.

539 παῖδες... διπλοῖ. The schol. observes that, according to Homer, Helen bore to Menelaüs only a daughter Hermione (*Od.* 4. 14,—indicated, though not named, in *Il.* 3. 175); but that Hesiod mentioned also a son (fr. 131): οὐ τέκεθ' Ἐρμιόνην δουρικλειτῷ Μενελάῳ, | ὅπλότατον δ' ἔτεκεν Νικόστρατον, ὅζον "Αρης. Sophocles follows Hesiod, since Menelaüs could not have been expected to sacrifice an only child.

542 f. οὐ here introduces a third supposition (cp. 530), and in 544 a fourth.—οὐ τῶν ἄμων Αἴθης: the absence of caesura gives a harsh emphasis to the words; cp. 530.

δαίτασθαι, sc. αὐτὰ (fr. 731 ὡμόβρως ἐδάστατο | τὸν Ἀστάκειον παῖδα): epehegetic inf.: cp. 1277: Eur. *Med.* 1399 φιλόν χρῆστα στόματος | παιδῶν ὁ τάλας προσπτίξασθαι (sc. αὐτό, cp. *Phoen.* 1671); Plat. *Crito* 52 οὐδὲ ἐπιθυμίᾳ σε ἀλλης πόλεως οὐδὲ ἀλλών νόμων ἔλαβεν εἰδέναι.—The destroying gods, such as Ares (*Il.* 5. 289) and Thanatos (Eur. *Ale.* 844), were supposed to rejoice, like the dead (*Od.* 11. 96, Eur. *Hec.* 536), in draughts of blood.

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The sense does not absolutely require us to take Μενέλεω δ' as = τῶν δὲ Μενέλεω (παιδῶν); but that is clearly what is meant.

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548 εἰ φωνὴ λάβοι: cp. Aesch. *Ag.* 37 (οἶκος) εἰ φθογγὴν λάβοι. In the *Odyssey* the departed spirits are conceived unable to recognise or to accost the living, until they have tasted the offerings of blood (11. 153).

549 τοῖς πεπραγμένοις, causal dat.; cp. Thuc. 3. 98 τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους: *Tr.* 1127.

530 The order of words in the mss., ἐπεὶ πατὴρ οὐτος σός, is probably right; the words would then fall from her with a certain deliberate bitterness.

531 μονος Ἐλλήνων. He of all men—the father of the maiden—was the one who resolved on sacrificing her. The sacrifice was, indeed, approved by the other chiefs (Aesch. *Ag.* 230 φιλόμαχοι βραβῆς); and several persons took part in the deed itself (*ib.* 240 ἔκαστον θυτῆρων). But, in the first instance, when Calchas spoke, the decision rested with Agamemnon. Sophocles, like Aeschylus, ignores the legend used by Euripides, that Iphigeneia was not really slain at Aulis, but wafted by Artemis to the Tauric Chersonese.

532 f. The regular mode of expression would be, οὐκ ὕστον λύπης καὶ μόνοι ἐμοί, ὁ σπείρας τῇ τικτουσῃ. But, having written δτ' ἔσπειρε, the poet explains ἐμοί by repeating the comparison in a new form, ὥσπερ η τίκτουσ' ἐγώ. (For ως or ὥσπερ after ὕστον, cp. Lys. or. 19 § 36 ἤγοῦντο...τὰ ἐκεῖ...εἶναι ἵσα ὥσπερ τὰ ἐνθάδε.)

534 τοῦ χάριν, τίνων : τοῦ (neut.) χάριν, 'wherefore?' (as in *Ph.* 1029, τί μ ἀπάγεσθε; τοῦ χάριν;) : τίνων (masc.) χάριν; 'for the sake of what men?' 'Wherefore—to please whom—did he immolate her?' This is the only construction of the words which fits 'Αργείων in 535. The twofold question also suits the vehemence of the speaker, who is seeking to drive the point home.

The alternative, which most editors have preferred, is to take τίνων as the participle. But there is an insuperable objection to this. The words, τοῦ χάριν τίνων; could mean only, 'paying a debt of gratitude *for what?*' They could not mean, 'paying a debt of gratitude *to whom?*' The latter would be τῷ χάριν τίνων; Hence the question, τοῦ χάριν τίνων; could not possibly be answered by 'Αργείων.

535 ἀλλ' οὐ μετῆν κ.τ.λ.: cp. *Ant.* 48 ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἰργειν μέτα (=μέτεστι).

537 f. ἀλλ' ἀντ' ἀδελφοῦ δῆτα. Here the first supposition is introduced by πότερον, and the second by ἀλλὰ δῆτα, as in *Ai.* 460—466. ἀλλὰ was regularly used in thus putting the imagined arguments of an adversary. In this verse, ἀλλὰ introduces both the supposed argument and the reply, since κτανῶν = εἰ ἔκτανεν (as = 'granting that he slew'). Cp. Andoc. or. 1. § 148 τίνα γάρ καὶ ἀναβιβάσομαι δεησόμενον ὑπέρ ἐμαυτοῦ; τὸν πατέρα; ἀλλὰ τέθηκεν. ἀλλὰ τοὺς ἀδελφούς; ἀλλ' οὐκ εἰσίν. ἀλλὰ τοὺς παιδας; ἀλλ' οὐπτα γεγένηται.

ἀντὶ ἀδελφοῦ here = ‘in his stead,’ i.e., ‘to save him from slaying *his* child’: not, ‘for his sake.’ Nor is it short for ἀντὶ [τῶν τοῦ] ἀδελφοῦ.—τάμι: for the neut. referring to persons, cp. 972: *O. T.* 195.

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558—609 Clytaennestra has argued that she was justified in slaying Agamemnon, because he had slain Iphigeneia. The topics of Electra's reply are as follows.

(1) 558—562. The wife who slew her husband would be a criminal, even if the motive had been just retribution; but the real motive was her love for Aegisthus. (2) 563—576. Agamemnon was not a free agent in slaying Iphigeneia; the act was forced upon him by Artemis. (3) 577—583. Suppose, however, that he was a free agent, and wished to please his brother; still she was not justified in taking his life. (4) 584—594. And in any case her plea does not excuse her for living with the man who helped to slay her husband.—The speech then closes in a strain of reproach and defiance (595—609).

558 f. καὶ δὴ λέγω σοι: the same formula as in 892 and *Ant.* 245,—καὶ δὴ expressing prompt compliance. The sense of πατέρα is relative to the speaker, and not (as would be more natural) to the subject of φήσ.—For the doubled ἄν, cp. 333 f.

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561 f. ὡς οὐδὲ δίκη γ': γε, emphasising δίκη, is suitable here, since δικαίως (560) expressed the first of two alternatives. For the omission of the object to ἔκτεινας, cp. *Ph.* 801 (*ἔμπρησον*).—ἴστασθε, a stronger word than εἴλυκοτε: cp. *Ant.* 791 (of Erōs) σὺ καὶ δικαίως ἀδίκους φρένας παρασπᾶς ἐπὶ λώβῳ.—πειθώ: cp. *Od.* 3. 264 (Aegisthus) πόλλ' Ἀγαμεμνονέην ἄλοχον θέλγεσκ' ἐπέεσσοιν.

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τὰ πολλὰ πνέματα ἵσχε, 'she stayed those frequent winds,' which ordinarily blow from the coast of Greece,—causing a calm of unusual length. For τὰ πολλὰ, cp. 931: *O. C.* 87 τὰ πόλλ' ἑκαῖν' δτ' ἐξέχον κακά. For ἵσχε as = 'stopped,' cp. *O. C.* 888 βουθυτοῦντά μ...ἐσχετ'.

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It has been objected that vessels provided with oars need not have been detained by a calm. But the ships of the Greek fleet were not light craft, and it is intelligible that they should await the aid of wind before attempting the passage of the Aegean. We must remember, too, the strong and shifting currents in the Euripus.

Αὐλίς. Aulis was so named from the channel (*αὐλός*), as other towns were named from αὐλῶν 'a valley.' It stood on the Boeotian coast, in the territory of Tanagra, about three miles S. of the point where, at Chalcis in Euboea, the Euripus is narrowest.

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565 η· γὰ φράσω, a self-correction, as in 352 η μάθ' ἐξ

ἔμοῦ. It is not θέμις for a mortal to cross-question a goddess face to face.—For the simple gen. κείνης, cp. 668: *Ph.* 370 μαθεῖν ἔμοῦ.

566 f. ὡς ἥγε κλέω: implying the possibility of other accounts. Aeschylus does not define the offence which had angered Artemis (*Ag.* 132). According to Euripides, Agamemnon had rashly vowed that he would sacrifice to her the fairest creature that the year should bring forth (*I. T.* 20).

Θέας...κατ' ἀλοσ, a sacred precinct near the temple of Artemis at Aulis, mentioned in Eur. *I. A.* 1544, Ἀρτέμιδος ἀλοσ λείμακάς τ' ἀνθεσφόρους, and called πολύθυτον, *ib.* 185. At many places on the eastern coasts of Greece Artemis was worshipped, esp. as λιμενοσκόπος.

παιζων, 'amusing himself,' 'taking his pleasure.' The allusion is to the pursuit of game, though παιζω had no definitely technical sense like that of our word 'sport.'

ποδοῖν: *i.e.*, by the sound of his feet; not by their touch.

568 ὄναρφον, 'a stag.' The word can also mean 'a hind,' as in fr. 86 κερούσσα...ἔλαφος.—στικτὸν (*Ph.* 184)=βαλόν: Eur. *Bacch.* III στικτῶν...νεβρίδων.—κερδοστῆν: cp. the Homeric ἔλαφον κεράον (*Il.* 3. 24, etc.).

οὐ κατὰ σφαγὰς, concerning the slaughter of it: cp. Her. I. 31 τὰ κατὰ τὸν Τέλλον...εἴπας: *id.* 2. 3 κατὰ μὲν δὴ τὴν τροφὴν τῶν παιδίων τοσαῦτα ἔλεγον. Others understand (less well, I think), 'on the occasion of the slaughter.'

569 ἐκκομπάσας ἔπος τι τυγχάνει, 'he chanced to utter a certain (irreverent) boast,' βαλόν, 'after hitting' (with an arrow, or perh. with a javelin). ἔπος τι is euphemistic: cp. Hyginus *Fab.* 98 *superbiusque in Dianam locutus est.* The vaunt would naturally follow, not precede, the hit.

This is the reason against taking τυγχάνει with βαλόν, as = 'he shoots and hits.'

Others take βαλόν with ἔπος: 'he chanced to let fall some boastful word.' But (1) βάλλειν ἔπος does not seem to occur: (2) ἐκκομπάσας, combined with βαλόν in this sense, would be awkwardly redundant.

570 ἐκ τούδε, *idcirco.*—μηνίσασα, of divine wrath, as in *O. C.* 965, *Tr.* 274: and so μῆνις, *Ai.* 656, 757.—Δητέα κόρη: cp. *O. T.* 267 τῷ Λαβδακείῳ παιδί.

571 f. ὡς: the will of the goddess was interpreted by Calchas.—ἀντίσταθμον, = ἀντίρροπον, 'in compensation for.'—ἐκθέσει. The midd. ἐκθέσθαι is to *expiate* (*ἄγος*), or to

propitiate (*θεόν*). But the act. *ἐκθίνειν* is merely a strengthened *θίνειν*, 'to make a sacrifice of,' implying some cruelty or violence: Eur. *Cyc.* 371 ἐφεστίους ἵκτηρας ἐκθίνεις δόμων.

573 f. *δέ* *ἡν*, instead of *ώδε* *εἰχε* or *τοιαῦτα* *ἡν*. When an adv. is joined with *εἶναι*, the verb is more often impers., as in εὐ γὰρ ἔσται (Eur. *Med.* 89).—τὰ...θύματ' : for the poet. pl., cp. *Tr.* 627 τὰ τῆς ζένης... | προσδέγματ'.—λύσις, 'release' from the detention at Aulis.

πρὸς οἴκον. The weather, which stopped the voyage to Troy, would also hinder some of the islanders from going home; but most of the allies from the mainland could have reached their respective ports with less difficulty; and we can only suppose that Calchas threatened them with the wrath of Artemis.

575 πολλὰ goes with both participles.—ἀντιβάς : cp. Her. 6. 73 (οὐκ) ἐδικαίεν ἔτι ἀντιβαίνειν. Verg. *Geo.* 4. 301 *Multa reluctanti*.—μολις, aegre : *Ant.* 1105 μολις μέν, καρδίας δὲ ἔξισταμα.

577 εἰ δὲ οὖν, 'but if it was with the wish,' etc.,—referring to Clytaemnestra's words in 537 ff. Cp. Aesch. *Ag.* 1042 εἰ δὲ οὖν ἀνάγκη τῆσδε ἐπιφρέστοι τύχης ('but if the doom of slavery should befall').—ἴρω γὰρ καὶ τὸ σύν, 'for I will state thy plea (537 ff.) also': cp. *Tr.* 479 δὲ γὰρ καὶ τὸ πρὸς κείνου λέγειν.

578 f. τούτου...οὗνειν : for the large interval between the case and this prep., cp. *O. T.* 857 f.—νόμῳ, 'rule,' 'principle'; *Ant.* 908, *Tr.* 616.

580 f. δρα...μὴ...τιθῆς. The subjunctive here is supported by our best ms., L, while in 584 it has *τιθησ*. In 584 *τιθησ* is clearly right: 'see that you *are not* making a false excuse' (she is actually making it). Cp. Plat. *Theaet.* 145 c δρα μὴ ταιζων ἔλεγεν.

Here, either *τιθησ* or *τιθῆς* would be suitable. (1) With *τιθησ*:—'See that, in making this rule, you *are not* making woe for yourself.' This means that to make the rule (as she is doing) is at once (logically) to make the woe. (2) With *τιθῆς*:—'See *lest*, in making this rule, you *make* woe for yourself': i.e., the rule may have the woe as a consequence. The woe is a future contingency (583 εἰ δίκης γε τυγχάνοις), against which Electra warns her.

τιθεσσα...νόμον : cp. Eur. *Alc.* 57 πρὸς τῶν ἔχοντων, Φοῖβε, τὸν νόμον τιθησ.

582 f. εἰ γὰρ κτενοῦμεν. Note two points of syntax here. (1) We have two protases, not co-ordinate: the first of them, εἰ κτενοῦμεν, states the primary condition, on which everything else depends. ‘If that is to be the rule,—then (if you got your due) you would die.’ Cp. *Ai.* 782 f.: Eur. *Suppł.* 1084 εἰ δὲ ήμεν νέοι | δις καὶ γέροντες, εἴ τις ἔξημάρτανε, | διπλοῦ βίου λαχόντες ἔξωρθούμεθ’ ἀν. (2) The first protasis has the fut. indic.: the second protasis and the apodosis have the optat. with ἄν, not as a softened future, but in a potential sense. Cp. Thuc. I. 142 φρούριον δὲ εἰ ποιήσονται, τῆς μὲν γῆς βλάπτοιεν ἄν τι μέρος.

πράτη: i.e., no one has more fully deserved the penalty.

584 f. εἰσόρα, instead of ὥρα: cp. 611, 997.—οὐκ οὖσαν, = ψευδῆ, unreal, false: cp. Ar. *Ran.* 1052 ΕΥ. πότερον δὲ οὐκ ὅντα λόγον τοῦτον περὶ τῆς Φαιδρᾶς ἔννέθηκα; ΑΙΣ. μὰ Δί', ἀλλ' ὅντ'. —τίθης: see on 580 f.—εἰ...θεῖς, here merely a form of ironical courtesy.

587 f. τῷ παλαμναῖψι, more forcible than φονεῖ: cp. *Tv.* 1207 φονέα γενέσθαι καὶ παλαμνάμον σέθεν.—πρόσθιν ἔξαπλεσσα. The point of πρόσθιν is that, having *first* used his aid to slay her husband, she has put him in that husband’s place.

589 f. παιδοποιεῖ. The active voice of this verb is rarer than the middle, but is proved by metre in Eur. *Heracl.* 524, Ar. *Eccl.* 615. In both forms it is usually said of the man.

Erigonè, daughter of Aegisthus and Clytaemnestra, was mentioned by the early cyclic poet Cinaethon, and was the theme of Sophocles in his *Ηριγόνη*.

ἐντεβέται: schol. rec.: ἐννόμους, ἤγουν ἐξ ἐννόμου γάμου. ‘Stainless,’ as being the legitimate offspring of a lawful marriage.—καὶ ἐντεβέτων: τουτέστιν ἐννόμῳ γάμῳ ἡρμοσμένων (schol.). The reference is to both parents, not to Agam. only.

By τοὺς...πρόσθιν ἐντεβέται Electra means Orestes and herself. Both are ‘cast out’ of their just rights. Cp. *O. T.* 611 φίλον...ἐπιθόλον ἐκβαλεῖν.—ἐκβαλούσ’ ἔχεις, an emphatic perfect, like ἀτιμάσας ἔχει (*Ant.* 22).

591 f. πῶς ταῦτ’ ἐπανέσταιψ’ ἀν; Cp. *Ph.* 451 ποῦ χρὴ τίθεσθαι ταῦτα, ποῦ δὲ αἰνεῖν...;

ἢ is better here than ἢ. ‘How can such an act be approved? Or will you plead that, though bad in itself, it is excused by the provocation?’—The constr. is:—ἢ ἐρεῖς ὡς καὶ ταῦτα λαμβάνεις ἀντίτοινα τῆς θυγατρός; lit., ‘that thou takest this also as compensation,’ etc.

593 f. αἰσχρῶς δ', sc. ἔρεις. I leave the traditional δ': for, though it might well be absent, it adds a certain vivacity to the retort. 'Will that be your plea? Nay, it will be a shameful one.'—έάν περ καὶ λέγεις, 'if you do allege it' (as it is scarcely conceivable that you should). Here καὶ goes closely with the verb: cp. *Ant.* 90 εἰ καὶ δυνήσει γ.'

ἐχθροῖς γαμέσθαι. Cp. *Tr.* 1236 f., where Hyllus demurs to marrying Iole (whom he regards as indirectly the cause of his father's death): κρείσσον κάμε γ', ὁ πάτερ, θανεῖν | ή τοῖσιν ἐχθίστοισι συνναίειν ὁμοῦ. Aegisthus is, in Electra's view, an ἐχθρός, primarily as having helped to murder Agamemnon. As the son of Thyestes, and the murderer of Atreus, he is in a further sense the ἐχθρός of all Atreidae.

595 f. ἀλλ' οὐ γὰρ, elliptical: 'But (I will argue no more), for,' etc.: cp. 223 n.—πᾶσαν Ἰησού γλώσσαν, poet. for πᾶσαν φωνὴν Ἰησού: cp. fr. 843. 3 πολλὴν γλώσσαν ἐκχέας μάτην.

597 f. κακοστοιούμεν: the verb occurs only here: cp. εὐστογεῖν (*O. C.* 18).

καὶ σ' ἔγωγε δεσπότιν. It is not easy to decide whether καὶ here means (1) 'and indeed,'—or (2) like καίτοι, 'and yet.' The latter would refer to τὴν μητέρα. 'You complain that I revile my mother. And yet you are no mother in my view, but a mistress.' But the other interpretation is simpler. καὶ will then refer to the instance of harshness already given (ἡ πᾶσαν Ἰησού γλώσσαν). 'And indeed I regard you as being (in all things) as much a mistress as a mother.'

εἰς ἥμας is best taken as = εἰς ἔμε, since Orestes (601) is beyond the reach of the domestic tyranny denoted by δεσπότιν. Cp. 116 ἡμετέρου. There is no awkwardness in ἡ (599), since it follows νέρῳ.

599 f. βίον μοχθέρον: see vv. 189 ff.—ἴκ τε σοῦ = ἐκ σοῦ τε: cp. 249 f. (n.).—κακοῖς...ξυνοῦντα: cp. 241 (ξυνναίοιμι): *O. T.* 303 νόσῳ σύνεστιν.—συννόμουν: so *O. C.* 340 αἱ...σύννομοι.

601 f. δ' ἄλλος: not, 'the other' (of us two), which would be ὁ ἔτερος (though Theocr. 6. 45 has οὐδαλλος for οὐδέτερος): but, 'that other one,'—that other member of our family,—of whom she was thinking when she spoke of τοὺς πρόσθεν εὐσεβεῖς (589).—χείρα σὴν: see on 11.

τρύψει βίον, in weary exile: cp. 159 ἀχέων: Ar. *Pl.* 526 δινηρότερον τρύψεις βίοτον.

603 The reason for writing δῆ με σοι rather than δῆ μέ σοι is that σοὶ, placed thus, would almost necessarily receive a

slight emphasis when the verse was spoken. But the chief emphasis is on *μάστορα*, and an enclitic *σοι* would suffice. Whitelaw's version brings this out:—‘Of whom I hear thee rate me that he lives | Reared up by me, for vengeance.’

μάστορα, here, the avenger of a crime, like *ἀλάστωρ*: so Aesch. *Eum.* 176 ἔτερον ἐν κάρφῳ μιάστορ' ἐκ κείνου πάσεται.—Cp. 275.

605 τοῦθε γέ σύνεκα: 387 n.

606 f. εἰς ἄπαντας: cp. O. T. 93 ἐς πάντας αὐδὰ.—χρῆς. For the form, cp. Ant. 887 εἴτε χρῆ θανεῖν | εἴτε ἐν τοιαύτῃ ζώσα τυμβεύειν στέγῃ.

στόμαργον. It is probable that *στόμαργος* was only another form of *στόμαλγος*, which is not found; though *στομαλγία* was preferred to *στομαργία*, as γλωσσαλγία to γλωσσαργία.

608 f. τῶνδε τῶν ἥρων Ἦρις, ironical, as though these ἥρη were praiseworthy accomplishments.—σχεδὸν τι, ‘almost,’ i.e., ‘it may perhaps be said that...’; cp. Ant. 470 σχεδόν τι μώρῳ μωρίαν ὀφίλισκάνω.

οὐ κατασχύνω: commonly in a good sense: cp. Ai. 1304 f.: Il. 6. 209 μηδὲ γένος πατέρων αἰσχνύμεν. Eur. Or. 1169 (Orestes speaking of his father), δὸν οὐ κατασχυνῶ.

610 f. ὅρῳ μένος πνέουσαν κ.τ.λ.: ‘I see that she (Electra) is breathing anger; but whether she has justice on her side, of that I no longer see any regard (on her part).’ Electra’s speech, which began with temperate argument, has passed (at v. 595) into a strain of angry reproach—closing with the avowal that she would have wished to see Orestes take blood for blood (604 f.). The leader of the Chorus has once before reproved Electra’s vehemence (213—220).—For μένος πνέουσαν cp. Aesch. Ch. 33 κότον | πνέων.

σὺν δίκῃ ξύνεστι is an unusual pleonasm, but analogous to ἐνεῖναι ἐν τινὶ (O. C. 116), παρεῖναι παρά τινι (Ph. 1056), προσθέσθαι πρός τινι (Aesch. Pers. 531), etc. It would be awkward (1) to understand τὸ μένος ξύνεστιν αὐτῇ (schol.); or (2) ἐκείνη ξύνεστι τῷ μένει (Herm.).

612 πολας δ' ἔμοι δεῖ. The Chorus having said that Electra takes no φροντὶς as to whether she is in the right, Clytaemnestra rejoins, ‘And what manner of φροντὶς do I need in regard to her?’—i.e., ‘Must I not indeed be on my guard against her, seeing that she is capable of anything?’ (614 f.). Cp. Ar. Nub. 1032 δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν. The sense recommends ἔμοι in preference to μοι. The order

of words also favours it, since *μοι* would have been better placed after *δεῖ*.

614 f. *καὶ ταῦτα*, ‘and that too’: *O. T.* 37, *Ant.* 322.—*τηλικούντος*, fem. only here and in *O. C.* 751. The sense is, ‘so mature,’—old enough to know better.—*ἄρα*, when the expected answer is ‘yes,’ has an ironical tone; ‘pray, are you satisfied that she would...?’: cp. *O. T.* 822 ἀρ' ἔφυν κακός;—followed by *ἄρ' οὐχὶ πᾶς ἄναγνος*;—*χωρέν ἀν* (= δτι χωροίν ἀν) *εἰς πᾶν ἔργον*: cp. Ar. *Lys.* 543 ἔθέλω δ' ἐπὶ πᾶν ιέναι. So *Ant.* 301 *παντὸς ἔργου*.

616 ff. *εὖ νῦν ἐπίστω*, as in *O. T.* 658. *νῦν* precedes a vowel also in *O. T.* 644, *Ant.* 705, *Ai.* 1129.

Ἄνερα, ‘unseasonable,’ from *ῶρα* in the sense of *καιρός*: not, ‘unsuited to my age.’—*προσεικότα*: *Ph.* 902 f. *τὴν αὐτοῦ φύσιν ὅταν λιπών τις δρᾷ τὰ μὴ προσεικότα*.

619 ff. *ἀλλὰ...γάρ*, elliptical: ‘but (I have excuse), for,’ etc.: cp. 223, 595.—*ἡ...εἰς σοῦ δυσμένεια*: cp. *Ant.* 95 *τὴν ἐξ ἐμοῦ δυσβαύλιαν*: *Tr.* 631 *τὸν πόθον τὸν ἐξ ἐμοῦ*.—*ἄναγκαζε*: cp. 256.—*αἰσχροῖς*, sc. *πράγμασι*: cp. 308 f.

622 f. The word *θρέμμα* is not necessarily scornful (see *Ph.* 243 *ὁ τοῦ γέροντος θρέμμα Δυκομήδους*); but it is sometimes applied to monsters (*Tr.* 1093, etc.), or used, as here, in a disparaging tone, like our word ‘creature’; cp. Aesch. *Th.* 182 (said to the Chorus), *θρέμματ' οὐκ ἀνασχετά*.

ἢ σ' ἕγα κ.τ.λ., a bitter echo of Electra’s phrase (619 f.): ‘Yes, indeed,—they draw only too many words from thee.’

624 f. *νῦν = αὐτά*, the *πόλλα ἄγαν* (*ἔπη*): cp. 436.—*εὑρίσκεται*, ‘find for themselves,’—hardly more than *εὑρίσκει*.

Cp. Milton, *Apology for Smectymnuus*: ‘I might also tell them [the prelates], what Electra in Sophocles, a wise virgin, answered her wicked mother, who thought herself too violently reproved by her the daughter: “Tis you that say it, not I; you do the deeds, | And your ungodly deeds find me the words.”’

626 f. *οὐ μὲν* is here followed by a second negative, as in 1239 f.: *Il.* 1. 86: Ar. *Ran.* 1043, etc.

Ἄρτεμιν. Clytaemnestra calls upon the virgin-goddess to witness her threat, because she regards Electra as guilty of unmaidenly conduct (516 ff.). Electra has already appealed to Artemis (563), and again invokes her in 1238.

Θράσους τοῦδε οὐκ *ἀλέξεις*, ‘thou shalt not escape (punishment) for this boldness’; causal gen.: cp. *Ant.* 931 *τούτων τοῖσιν ἀνούσιν | κλαύμαθ' ὑπάρξει*.—*μολῃ*: cp. 313.

628 ὅρᾶς, in reproach; cp. *O. T.* 687, *Ant.* 735.—ἐκφέρει: Thuc. 3. 84 ἀπαιδευσίᾳ ὁργῆς πλεῖστον ἐκφερόμενοι.

630 f. οὐδὲ goes with θύσαι. For the aor. inf., implying, 'to complete the sacrifice,' cp. 532, 285.—ἴπ' εὐφήμου βοΐς, 'with hushed clamour,' i.e., in silence. For ὑπό, denoting the accompaniment, cp. 711, *Tr.* 419.

ἐπειδὴ σοὶ γέ: γε necessarily emphasises σοί: thus arranged, the words could not mean, ἐπειδὴ γέ σου. She means, 'after giving you leave to say what you would, am I to meet with no forbearance?'—πάν λέγων: Plat. *Apol.* 39 Αἴνη τις τολμᾷ πάν ποιεῖν καὶ λέγειν.

632 f. κελεώ, not 'command,' but 'exhort,' 'beg'; cp. Xen. *Athen.* *Resp.* 2. 18 κωμωδεῖν...τὸν μὲν δῆμον οὐκ ἔωσιν, ἤδη δὲ κελεύοντιν ('encourage' it). For the asyndeton, cp. Aesch. *P. V.* 937 σέβουν, προσεύχουν, θῶπτε τὸν κρατοῦντ' αἰεί.—τούμῳ στόμα: *O. T.* 426 Κρέοντα καὶ τούμῳν στόμα | προπηλάκιζε.

634 f. An altar, and probably an image, of Apollo stand before the palace. The attendant of Clytaemnestra carries offerings of various fruits, which she is now commanded to raise, as with a gesture of solemn oblation (*ἐπαυρε*), and to place upon the altar.

ἡ παροθσά μοι, said to the πρόστολος. For the nom. with art., instead of a voc., cp. Plat. *Symf.* p. 218 Β οἱ δὲ οἰκέται...πίλασ...τοῖς ὠσὶν ἐπίθεοθε.

Θύματα...πάγκαρπα, commonly called (ἡ) παγκαρπία, or, for metre's sake, παγκάρπεια: fr. 366 (from the Μάντεις, in a list of objects used for sacred rites), ἐνīν δὲ παγκάρπεια συμμιγῆς ὀλαῖς (= οὐλᾶῖς).

635 f. λυτηρόεις...δειμάτων (410 n.): cp. 447, 1490. So Locasta asks Apollo for a λύσιν εὐαγῆ (*O. T.* 921).

ἀνάσχω has been much suspected. Yet cp. Eur. *El.* 592, where the Chorus are exhorting Electra to pray for a happy result: ἐνεχε χέρας, ἀνεχε λόγον ('uplift thy prayer'), | ιει λιτὰς ἐς θεούς.

637 κλέοις ἀν, a reverent petition; cp. 1491.—προστατήρει: *Tr.* 208 f. τὸν εὐφαρέτραν | Ἀπόλλω προστάταν. Like Artemis (Aesch. *Th.* 449), Apollo was thus called as 'defender' of the house before which his image or altar stood. Here Clytaemnestra is invoking him more especially as ἀλεξίακος, averter of evil.

638 κεκρυμμένην, here = *aīnigmatōdē*, covert in meaning,

though spoken aloud,—because she merely alludes to her vision, without describing it, and without naming the persons to whom she refers (644—654). So Theogn. 681 ταῦτά μοι γνίχθω κεκρυμμένα τοῖς ἀγαθῶσιν. The ancients associated evil with any prayer which could not be freely uttered.—οὐ γὰρ ἐν φθίσις, meaning Electra: for the plur., cp. 652.

640 πρὸς φῶς with ἀναπτύξαι: cp. *Ph.* 580 δεῖ δὲ αὐτὸν λέγειν | εἰς φῶς ὃ λέξει.

641 f. πολυγλώσσῳ, ‘garrulous,’ agrees with Clytaemnestra’s complaints of Electra in 520, 623.—σπείρη: cp. fr. 592 μὴ σπείρε πολλοῖς τὸν παρόντα δαίμονα (‘spread it abroad’).—ματαλαν seems here to mean ‘rash,’ ‘reckless,’ rather than ‘false.’ If Clytaemnestra openly avowed her fears or hopes, Electra would merely wish to publish them.

643 ἀδ’ refers to 638: ‘hear my prayer in this covert form, for I on my part (*κἀγὼ*) can use no other.’ Cp. *Tr.* 554 τῇδ’ ὑμὸν φράσω.

644 f. γὰρ, prefatory (32).—διστοῦν δνεῖρων (neut., cp. Eur. *H. F.* 518 ὁνεῖρα), ‘ambiguous’ dreams, ἀμφιβόλων. The ordinary sense of διστὰ δνεῖρα would be (1) ‘two dreams,’ or (2) ‘two sets of dreams.’ But it can mean also, (3) ‘dreams of two kinds’: cp. Arist. *Rhet.* I. 15 § 13 μάρτυρές εἰσι διττοί (are of two kinds), οἱ μὲν παλαιοὶ οἱ δὲ πρόσφατοι. And ‘dreams of two kinds’ are here, ‘dreams which admit of two interpretations,’ —*i.e.*, which may be either good or bad.

Δάκει διναῖ: Iocasta, too, appeals to Apollo in this quality (*O. T.* 919). Both as a god of light, and as a destroyer of foes, the Δάκειos is fitly invoked here: see above on 6.

646 f. ἀνθλά...τχθρά. Since the sceptre which put forth the luxuriant growth was that which *Aegisthus* now carries (420 f.), Clytaemnestra might well regard the dream as so far susceptible of a good meaning. On the other hand, the apparition of Agamemnon (δὲ πανώλης, 544) must needs disquiet her. And so the import of the vision as a whole seemed doubtful.

ἴμπαλιν μέθεις, *retro mitte*, ‘allow to recoil’ upon them: so στρέφειν ἔμπαλιν (Eur. *Med.* 923, etc.). ἔμπαλιν would be weak here if it meant merely, ‘on the contrary.’

648 f. ἄττικες, meaning Electra and Orestes. Even before the dream, this thought had haunted her (293 ff.).

650 ἀλλ’ ἀδε κ.τ.λ., sc. δός: cp. 72 n.—ἀβλαβεῖ βίη: *Tr.* 168 ζῆν ἀλυπήτῳ βίῳ.

651 f. δόμους: as she says to Aegisthus in Aesch. *Ag.* 1672, ἔώ | καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς.—ἀμφέπειν, attend to, here, ‘sway’: Pind. *O.* 1. 12 θεμιστεῖον ὃς ἀμφέπει σκάπτον. Cp. *Ant.* 1118 ἀμφέπεις | Ἰταλίαν.
φλοιστι, i.e., Aegisthus: for the plur., cp. 346.

653 f. εὐημεροῦσαν goes adverbially with ξυνοῦσαν, ‘consorting in prosperity.’ The acc. is better than the nom., since it includes this condition in her prayer.

καὶ τέκνων (τούτοις) δσων κ.τ.λ.: ‘and with (those) of my children, from whom,’ etc.: τέκνων is partitive gen., the antecedent to δσων being understood. Cp. Plat. *Rep.* 387 ε δρθως ἄρ’ ἀν...θρήνους...γυναιξι...ἀποδιδοῖμεν, καὶ...δσοι κακοὶ τῶν ἀνδρῶν, i.e. (τούτοις) δσοι.

ἔμοι...πρόσεστιν, attends upon me; cp. *Tr.* 453 ἐλευθέρω | ψευδεῖ καλεσθαι κῆρ πρόσεστιν οὐ καλή.

656 πᾶσιν ἡμῖν: i.e., to herself, Aegisthus, and the loyal children (652 ff.).

657 τὰ δ’ ἀλλὰ πάντα,—her wishes concerning her foes. When the news from Phocis comes a moment later, it is as if the god had answered the unspoken prayer.

660 Following the directions given in vv. 39 ff., the Paedagogus now appears as a ξένος Φωκεύς.

πῶς ἀν εἰδεῖν, a courteous mode of inquiry; cp. 1103: *O. T.* 924 ἄρ’ ἀν παρ’ ὑμῶν, ὁ ξένοι, μάθοιμ’ ὅπου | τὰ τοῦ τυράννου δώματ’ ἔστιν Οἰδίπον; For πῶς ἀν in wishes, cp. *Ph.* 531 f.

663 f. η καὶ: cp. 314 n.—ἐπακάζων κυρῳ: cp. *Ph.* 223 τύχοιμ’ ἀν εἰπών: Aesch. *Suppl.* 588 καὶ τόδ’ ἀν γένος λέγων | ἐξ Ἐπάφου κυρήσαις. (But below, in 1176, εἰπὼν κυρεῖς has not this sense.)

πρέπει γὰρ: cp. Eur. *Suppl.* 1056 ὡς οὐκ ἐπ’ ἀνδρὶ πένθιμος πρέπεις ὀρᾶν.

665 μάλιστα πάντων, in reply, as Ar. *Av.* 1531, Plat. *Phaedr.* 262 C πάντων γέ που μάλιστα. So μάλιστά γε (*O. T.* 994), and καὶ μάλιστα.

ἡδε σοι κείνη πάρα, yonder (ἡδε) is she for whom you ask: *Ant.* 384 ηδε ἔστ’ ἐκείνη: *O. C.* 138 δδ’ ἐκείνος ἐγώ. Cp. 1115.

666 f. The ὁ prefixed to χαρέ marks joyous excitement, as in *Ai.* 91, Eur. *El.* 1334, etc.

668 οἰεἴμην τὸ βρῆν, ‘I welcome the omen’ (of λόγους ηδεῖς). For the aor., cp. 1322, 1479: *Ant.* 1307 ἀνέπταν; *O. C.* 1466 ἐπτηξα: *Ai.* 693 ἐφριξα.

Instant recognition of an utterance as well-omened was a way of appropriating the omen. The proper formula was δέχομαι τὸν οἰωνόν or τὸν ὄρνιν (Her. 9. 91; Ar. *Pl.* 63). But δέχομαι alone was enough (Xen. *An.* 1. 8. 17: cp. Aesch. *Ag.* 1653 δέχομένοις λέγεις θανεῖν σε).

εἰδέναι...σου: cp. 565 n.

670 Φανορεὺς: 45 n.—πρᾶγμα πορσύνων μέγα, lit., ‘in furtherance of an important matter’; i.e., for the purpose of acquainting you with important news. Cp. Eur. *Alc.* 1149 τὸν προκείμενον πόνον | ...πορσυνῶ μολῶν.

671 τὸ ποσὸν; cp. *O. T.* 120.

673 ἐν βραχεῖ ξυνθέει: cp. Eur. fr. 362. 5 βραχεῖ δὲ μύθῳ πολλὰ συλλαβὼν ἔρω: Thuc. 2. 41 ξυνελών τε λέγω. It has been supposed that the spectators were intended to perceive a second meaning in ξυνθέεις,—that of ‘composing’ a false story (see n. on 584); but this would surely be unfitting here.

675 τῇ φῆς, τῇ φῆς...; This lively phrase (Ar. *Nub.* 1444, *Lys.* 710) serves to show that her excitement is of a joyful kind. It is in a different tone from the πώς εἶπας which greets similar announcements elsewhere (*O. T.* 943, *Ph.* 414).—ταύτης, scornful: cp. *O. T.* 429 η ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλέειν;

676 νῦν τε καὶ πάλαι: cp. *Ant.* 181. πάλαι could refer to a recent moment.

677 οὐδέν εἰμ' ἔτι: *Ph.* 1217 ἔτ' οὐδέν εἴμι.

678 f. τὰ σωτῆς πράσσοντα: as ‘to be over-busy’ is περισσὰ πράσσειν (*Ant.* 68) or δρᾶν (*Tr.* 617). Plat. *Rep.* 433 A τὸ τὰ ἑαυτοῦ πράττειν καὶ μὴ πολυπραγμονεῖν.—διδλυτα, historic pres., as *O. T.* 560 ἔρρει, *Ant.* 1175 αἰμάσσεται.

680 κάπειπόμην...καὶ...φράσω: ‘as...so’: *Ant.* 1112 αὐτός τ’ ἔδροσα καὶ παρὼν ἐκλύσσομαι.

681 f. γὰρ: 32 n.—πρόσχημ^η ἀγῶνος (defining gen.) = πρόσχημ^η ἀγωνιστικόν, while Ἑλλάδος is possessive gen.: ‘the pride of Greece, (consisting in) a festival.’ Cp. Aesch. *Ch.* 183 καρδίας κλυδώνιον | χολῆς (defining gen.): Eur. *H. F.* 449 δακρύων (defining gen.)... | .. δσσω πηγάς.

πρόσχημα, anything ‘put forward’ (cp. 525), here means, that which is put forward as an ornament or glory: cp. Her. 5. 28 η Μίλητος... μάλιστα δὴ τότε ἀκμάσασα καὶ δὴ καὶ τῆς Ἰωνίης ἡν πρόσχημα (‘glory’).

Δελφ. διθλων: cp. 48 n.

683 f. δρθῶν: cp. Eur. *I. A.* 94 δρθίψ κηρύγματι | Ταλθύβιον εἰπον πάντ' αφίέναι στρατόν.

δρόμον . . οὐ πρώτη κρίσις. There were three classes of ἀγῶνες at the Pythian festival; (1) the *μουσικοί*, in music, poetry, etc., which, as Plut. (*Quaest. Conv.* 2. 4) shows, came first; (2) the *γυμνικοί*, foot-races, and trials of skilled strength; and (3) the *ἱππικοί*, chariot-races and horse-races. This passage shows that at Delphi, as in the Greek games generally, (a) the *γυμνικοί* ἀγῶνες, or a large part of them, preceded the *ἱππικοί*: and (b) of the *γυμνικοί*, the foot-races came first.

685 *ἰσοφλεῖ*, came into the lists (like *κατέβη*): cp. 700: Dem. or. 18 § 319 (of an Olympian victor) *τῶν εἰσελθόντων πρὸς αὐτὸν ἄριστα ἐμάχεσον*.

686 *ἰσάστας *τάφεσεν*: ‘having made the end of his course even with the starting-place,’—i.e., having run back again to that place in the stadium from which he started. Musgrave’s conjecture, *τάφέσεν* for *τῇ φέσαι*, affords the best solution here. If it be right, then the foot-race meant is either (a) the δίαυλος, in which the competitor rounded the *καμπτήρ* at the further end of the course, and returned to the starting-place (Aesch. *Ag.* 344 *κάμψαι διαύλου θάτερον κῶλον πάλιν*): or better, (b) the δόλιχος, in which he performed that double course several times. The race in which the course was traversed only once (properly called *στάδιον*) cannot be intended, since the verse could not mean, ‘having finished the race *as swiftly as* he began it’: still less, ‘having made the end seem simultaneous with the start,’—by his marvellous speed.

Now there is evidence that the customary order for the foot-races was, (1) δόλιχος, (2) στάδιον, (3) δίαυλος. It would agree, then, with the words *οὐ πρώτη κρίσις* (684) if the δόλιχος were meant here.

For *ἀφεσίς* as = ‘starting-place,’ cp. Suidas (*s.v. ἀπὸ γραμμῆς*): *γραμμῆς, ἦν ἀφεσίν καὶ βαλβίδα καλοῦσιν*.

687 *ὑλκης . . γέρας.* In the Pythian games the prize was a wreath of laurel; hence Paus. says ἀνείλετο τὴν δάφνην of a Pythian victor (10. 7. 7), as τὸν κότινον ἀνείλετο of a victor at Olympia (6. 13. 3). A palm-branch was also given, the palm (*φοῖνιξ*) being sacred to Apollo.

688 f. *χάπτως μὲν κ.τ.λ.*: ‘and, to speak briefly, where there is much that might be told (ἐν πολλοῖσι), I do not know the deeds and triumphs of such a man,’—i.e., I have never seen, or heard of, his equal. Then, in 690, *&ν δ' ιθ' κ.τ.λ.*, δέ answers to the *μέν* in 688: i.e.: ‘The *briefest* way, indeed (*μέν*), of describing his exploits, is simply to say that they were

matchless. But (*δέ*) one particular you must be told,—viz., that he won in *all* the contests.'—For ὅπως, without *ἄν*, cp. 390.

690 δσων, by attraction for *δσους*.

βραβῆς, the form of the nom. plur. for *εν* stems which prevails in Attic inscr. down to the middle of the 4th cent. B.C.—These are the judges who award the prizes and regulate the contests: *εἰσεκήρυξαν*, because they ordered the *κῆρυξ* to do so (cp. n. on 693 ff.). The ἀγωνοθέται of the Pythian games were the Amphictyons, the games being held in April, in the Delphic month Βουκάτιος (=the Attic Munychion), when the ἑστιὴ πυλαί took place at Delphi. The Amphictyons appointed ἐπιμεληταί, like the Olympic Ἐλλανοδίκαι, to superintend the festival, and the βραβῆς here are these, or their subordinates.

691 δρόμων διαύλων. It seems most probable that v. 691 is an interpolation, arising perhaps from a marginal gloss, and intended to explain a general phrase in the text. Thus, if the poet had written simply, *δσων γὰρ εἰσεκήρυξαν βραβῆς | ἄθλων ἐνεγκὼν* etc., then the reference to the diaulos and the pentathlon in v. 691 might have been prompted by a wish to define *ἄθλων*. And the interpolation would itself account for the change of *ἄθλων* in 692 to *τούτων*.

On the whole, I should incline to delete 691, and alter *τούτων* in 692 to *ἄθλων*.

692 ἐνεγκὼν, in the sense of the midd.: cp. *O. T.* 590 φέρω.—τάπινίκα here = τὰ νικητήρια (Plat. *Legg.* 833 c). The word usu. means either (1) songs of victory, or (2) with *ἱερά* understood, a sacrifice in honour of it.

693 ff. ἀλβίζεται: the impf. refers to the series of victories; ἀνακαλ. = ὅτε ἀνεκαλεῖτο. The official proclamation would be merely, 'Ορέστης Ἀγαμέμνονος Ἄργειος. Cp. Pind. *Ol.* 5. 8 ὁν πατέρ, 'Ακρων' ἔκάρυξε (the victor caused to be proclaimed), καὶ τὰν νέοικον ἔδραν (Camarina).

'Ἀγαμέμνονος is irregularly placed between *τοῦ* and *ἀγείραντος*: cp. 183 (*θεὸς*): *O. T.* 1245 *τὸν ἥδη Δαΐον πάλαι νεκρόν*.—ἀγείραντος, as Thuc. 1. 9 (of Agam.) *τὸν στόλον ἀγείραι*.

696 f. καὶ ταῦτα μὲν τοιαῦται, a form of summary used in transitions: Plat. *Theaet.* 173 B καὶ οὐτοι μὲν δὴ τοιοῦτοι—βλάπτη, disable, impede one in his career: *Ai.* 456 εἰ δέ τις θεῶν | βλάπτοι, φύγοι τάν χώ κακὸς τὸν κρείσσονα.

ισχὺν, without *τις*,—a rare usage, which has, however, epic precedent; *Il.* 13. 287 οὐδέ κεν ἔνθα τεόν κε μένος καὶ χεῖρας

ὅνοιστο. So *O. T.* 517 φέροι, *Ant.* 687 καλῶς ἔχον, without τι
Cp. 1323.

698 ἀλλης ἡμέρας, 'on another day'; not, 'on the *next* day,' which would require τῆς. Cp. Xen. *An.* 3. 4. Ι μείναντες δὲ ταῦτην τὴν ἡμέραν τῇ ἄλλῃ ἐπορεύοντο.

ἴππικῶν, prob. neut.: cp. Xen. *H.* 7. 4. 29 τὰ δρομικὰ τοῦ πεντάθλου.

699 ἥλιου τελλοντος. The passage of Xen. just cited, referring to the Olympic festival of 364 B.C., shows that the chariot-races then preceded the pentathlon, on the same day,—and must therefore have begun in the early morning.

701 Ἀχαιός. If Sophocles were more careful in regard to details of the heroic age, 'Achaean,' as designating a man from a particular district, would naturally point to Phthiotis in southern Thessaly, where the subjects of Achilles 'were called Myrmidons, Hellenes, and *Achaeans*' (*Il.* 2. 684). But a poet who makes Orestes compete at the Pythian games against a Barcaean (727) was just as likely to use Ἀχαιός in the local sense which it acquired after the Dorian conquest of Peloponnesus,—a man from 'Achaia' on the Corinthian Gulf.

702 Διβες, in a geographical sense only: none but Hellenes could compete. These men are from the Greek Libya,—Κυρηναῖα or Κυρηναϊκή. In the seventh century B.C. this country was colonised by Dorians from Peloponnesus and the islands. Cyrene was founded near the coast in 631 B.C. by Battus and his followers from Thera. Barca (cp. v. 727), about 52 miles s.w. of it, and more inland, was founded about 550 B.C.

ἱγνωτῶν is merely a general epithet. In a τέθριππον, only the two middle horses were under the yoke (721 f.).—ἐπιστάται, 'masters,' 'controllers,' of chariots; as a warrior is ὅπλων ἐπιστάτης (Aesch. *Pers.* 379), and an oarsman ἐρετμῶν ἐπιστάτης (Eur. *Helen.* 1267).

703 f. κάκενος, Orestes, who was living with Strophius, king of Crisa (180), close to the scene of the games.

ἐν τούτοις. Nauck pronounces ἐν, 'impossible,' and writes ἐπὶ ('in addition to'). There would be force in this objection, if the poet were enumerating the competitors as *drawn up in line*. But we cannot assume that the order of mention here is identical with the order fixed by lot for the start (709 f.); ἐν τούτοις may well mean, 'among these,'—the competitors being here imagined as a group.

Θεσσαλία... ἵπποις. Thessaly owed its fame as a horse-breeding country to (1) its level plains, the best in Greece for that purpose; and (2) the reliance of the wealthy oligarchies upon cavalry.

705 **ἵππαισι.** This epithet for the *Aetolian* mares may have been suggested to the poet by a Homeric reminiscence. It is by a chestnut horse (*φοῖνιξ*, *Il.* 23. 454) that Idomeneus recognises from afar the team of Diomedes, *Αἰτωλὸς γενεὴν* (*ib.* 471).

πῶλοις. Throughout this passage, *πῶλος* is a mere synonym for *ἵππος* (725, 735, 738, 748). Yet special races for *πῶλοι*, as distinct from *ἵπποι τέλειοι*, had been established in the Pythian games before 500 B.C.—The Aetolian, like Orestes, drives *mares*, which were most generally used.

Μάγνης: from Magnesia, that mountainous tract which stretches southward along the east coast of Thessaly from the mouth of the Peneius to the Gulf of Pagasae.

706 **λεύκιππος**, or **λευκόπωλος**, is often an epithet of deities or heroes, as in Pind. *O.* 6. 95 (Persephonè); *P.* 1. 66 (the Dioscuri): Ibycus fr. 16 (the sons of Poseidon, the *Μολίονε* of *Il.* 11. 709), etc. And white horses are especially praised for swiftness. Yet Verg. *G.* 3. 82 says *color deterrimus albo*.

Αἰνιάνες. The *Αἰνιάνες* (Ion. 'Ενιήνες, *Il.* 2. 749, where the ι is short, and Her. 7. 132) were a tribe in the south of Thessaly, dwelling in the upper valley of the Spercheius, among the highlands of Oeta.

707 **τῶν θεοδμήτων**, an epithet bestowed on Athens by Eur. also (*J. T.* 1449, *Hipp.* 974), recalls the legends of Cecrops, Athena, Poseidon.

708 **ἄλλος**, ‘besides’: Aesch. *Th.* 424 *γύγας ὅδ' ἄλλος*.—**ἐκπληρών**, making up that number: Her. 7. 186 *οὐτοὶ... ἐκπληροῦσι τὰς ἵστα μυριάδας ἔκεινοισι*.

709 **στάντες**: so at the start of the Homeric chariot-race, *Il.* 23. 358, *στὰν δὲ μεταστοιχί* (‘in line’).—†⁸⁰ **ἀντρός**. The traditional *80'* can hardly be right: we should perh. read *w'*. The use of *ὅδι* in Tragedy is elsewhere confined to lyric passages, and even in these the ι is never elided. The simplest remedy would be *στρ*', which is not necessarily excluded by **στάντες**: the sense might be, ‘having taken their stations, *when* these had been assigned.’ But we should rather expect a word meaning ‘where.’

βραβήσει: cp. 690. The phrase *οἱ τεταγμένοι* is illustrated by

Paus. 5. 9. 5. At Olympia three Hellanodicae had charge of the *ἱππων δρόμος*, and three of the pentathlon; while the rest supervised the other contests.

710 *κλήρους ἐπηλαν. I should much prefer to read *αὐτοῖς* in 709: but *αὐτοῖς* is defensible. Two views are possible; the first is generally received, and is perhaps simplest. (1) *αὐτοῖς* depends on *κλήρους ἐπηλαν* as = *ἐκλήρωσαν*: cp. Ar. *Eccl.* 683 *κληρώσω πάντας*, 'I will place them all by lot.' See above on 123, 556. (2) *κλήρους ἐπηλαν καὶ = κλήρους πῆλαντες*, a parenthetic construction (*διὰ μέσου*), so that *αὐτοῖς* is governed by *κατέστησαν* one, and *δίφρους* is a second acc., defining *αὐτοῖς*, as in *μέθες με...χείρα* (*Ph.* 1301). See on 466 f.

Ἐπηλαν. Each competitor casts his *κλῆρος*, or lot,—usu. a potsherd (*στρακόν*), or a small stone,—into a helmet, which one of the *βραβῆς* shakes, and the places are settled by the order in which the lots jump out.

711 χαλκῆς, as *χαλκοστόμον* in *Ai.* 17.—*τηναλ* (1419) is admitted in trimeters by Aesch. and Soph., *Ant.* 1035.—*οἱ δ'*, though referring to the subject of *ἥξαν*: cp. 448 (*σὺ δὲ*) n.

712 δροκλήσαντες. Cp. *Il.* 23. 362 *οἱ δ' ἄμα πάντες ἐφ' ἵππουν μάστιγας ἀειραν*, | *πέπληγόν θ' ιμάσιν δρόκλησάν τ' ἐπέ-εσσιν | ἐσσυμένως...νῦν δὲ στέρνοισι κονίη | ἵστατ' ἀειρομένη* κ.τ.λ.

713 f. *ἴν δὲ*, tmesis, as in *Ant.* 420 *ἐν δ' ἐμεστώθη*.—*κροτῶν* is usually explained, and perhaps rightly, as 'rattling' (or more strictly, 'rattled' along by the horses): cp. *Il.* 15. 453 (*ἵπποι*) *κείν' ὅχεα κροτέοντες*: 11. 160 *κείν' ὅχεα κροτάλιζον*. Sophocles has used *κροτητὸς* with ref. to sound in fr. 220 *κροτητὰ πηκτίδων μέλη*, 'songs resounding from the harp,' under the touch of the *plectrum*.

715 φορεθ': note the omission of the syllabic augment in *ρήσεις*.

716 f. *κέντρων*. There is no allusion to a *whip* in this narrative. Leaf on *Il.* 23. 387, *ἄνευ κέντροιο θίουτες*, remarks that the *κέντρον* mentioned there is identical with the *μάστιγα φαεινὴν* v. 384, and refers to the Burges amphora in the British Museum, where the chariot-driver wields a long pliant rod, with two points like arrow-heads at the end.

ώς *ὑπερβόλοι*: '*in order that* each of them might pass the wheels...*(of the others)*.' For *τις* as = *ἔκαστος τις*, cp. *Il.* 2. 382 *εὖ μέν τις δόρυ θηξάσθω*: Thuc. 1. 40 *τοὺς...ξυμμάχους αὐτὸν τινα κολάζειν*.

χνόας, the box at the centre of a wheel, in which the axle turns; the ‘nave’ (akin to navel), or ‘hub’: cp. Aesch. *Th.* 153 ἀξόνων...χνόαι. The Homeric word is *πλήμνη*: others are *σύριγξ* (721 n.), and *χοῖνιξ*.

φρυάγμαθ' ἵππικά = ἵππους φρυασσομένους. This is the moment after the start, and no one has yet a clear lead. Each driver seeks, first, to bring his own wheels in front of his rival's wheels; next, to bring them past the heads of his rival's horses.

718 f. διοῦ γάρ ἀμφὶ νῶτα κ.τ.λ. The driver who has *just passed* his rival feels the breath of the pursuing horses on his back: cp. *Il.* 23. 380 (Eumelus, in the chariot-race, closely pursued by Diomedes) πνοιῇ δὲ Εὐμήλοιο μετάφρενον εὑρέε τ' ὥμω | θέρμετ'. But the driver who is being *overtaken* sees his wheels flecked with foam from the mouths of his rival's horses.—*τροχὸν βάσας* = *τροχὸν βαίνοντας*.—*εἰσέβαλλον*, intrans. (as when it means ‘to invade’), ‘kept rushing in.’ We cannot supply *ἀφρόν*, as object, from *ἥφριζον*.

720 ἵπ' αὐτὴν, close under it.—*ἴσχατην στήλην*, the stone pillar (*νύσσα, καμπτήρ*) which marked the turning-point *at each end* of the course.—*ἴχων*, sc. τοὺς ἵππους, directing his course: cp. *Il.* 23. 325 (the skilful driver does not force the pace at first), ἀλλ' ἔχει ἀσφαλέως καὶ τὸν προῦχοντα δοκεύει.

721 f. *ἔχριψετ'* δει τύριγγα, brought the nave of his (left) wheel close to the post at each successive turning. *σύριγξ* (‘pipe’) is strictly the *opening* in the nave (*ἡ ὁπὴ τοῦ τροχοῦ*, schol. on 716) which forms the socket of the axle; Aesch. *Suppl.* 181 *σύριγγες* οὐ στυδῶν ἀξονῆλατοι (the sockets of the whirling axles). Here it is a synonym for the *χνόη* (717) or nave itself. That part of the wheel is rightly named here, because it projects slightly. Thus in v. 745 it is the *χνόη* that strikes the post.

δεξιῶν δὲ ἄνελς κ.τ.λ. In a *τέθριππον* the four horses were harnessed abreast. The two in the middle were under the yoke (*ζύγιοι*), which was affixed to the pole (*ρυμός*), and drew by the yoke-collars (*λέπαδνα*) only, not being in traces. They were called respectively ὁ μέσος δεξιὸς and ὁ μέσος ἀριστερός (schol. Ar. *Nub.* 122). The two outside horses drew by traces (*σειραῖ*) only, attached to their collars, and fastened to the *ἄντυξ* of the car at its lower edge: hence *σειραῖοι*, *σειραφόροι*. In turning from right to left, the right-hand trace-horse had most work to do; hence *δεξιώσειρος*, fig., a strong helper at need (*Ant.* 140).

Sophocles has in mind the words of Nestor to Antilochus, *Il.* 23. 336 τὸν δεξιὸν ἵππον | κένσαι ὁμοκλήσας, εἰξαί τέ οἱ ἡγία χερσίν· | ἐν νύσσῃ δέ τοι ἵππος ἀριστερὸς ἐγχριμφθήτω, | ὡς ἂν τοι πλήμνη γε δοάσσεται ἄκρον ἱέσθαι | κύκλου πουητῶι.

προσκέμνενον, sc. τῇ στήλῃ, i.e. τὸν ἀριστερόν.

723 πρὶν μὲν is defined by ἑπειτα δ': up to the moment of the Aenian's disaster.—*ἴστασαν*, plpf., epic (*Il.* 2. 777 etc.), and also Attic (Thuc. 4. 56, etc.).

724 f. *διστομοί*, schol. *σκληρόστομοι*. The only extant example of the word in this sense.—βίᾳ φέρουσιν: Eur. *Hipp.* 1223 αἱ δ' ἐνδακοῦσαι στόμα πυργενῆ γνάθοις | βίᾳ φέρουσαι.

ἐκ δ' ὑποστροφῆς = ὑποστρέψαντες, a phrase like ἐξ ὑπερτέρας χερός (455). Cp. Polyb. 2. 25. 3 ἐξ ὑποστροφῆς ἀπῆνται, 'wheeling round, they went to meet the enemy.'

726 f. *τελοῦντες κ.τ.λ.*, 'finishing the sixth and now (entering upon) the seventh round.' The more general sense of *τελοῦντες* ('doing') is evolved from the special; cp. on *κρύψον* in 436.

The Aenian, closely followed by the others, had just completed his sixth *δίανλος*, or double course, in the hippodrome: i.e., he had just passed, for the sixth time, round the goal nearest to the starting-place, and was on the point of beginning his seventh course. Just as he was passing the goal, his horses bolted. Hence he could not work them quite round into the track. They turned out of the left-ward curve (*ἐξ ὑποστροφῆς*), and ran straight on. Meanwhile, one of the two Libyan chariots had swept round the goal in a wider circle, on the Aenian's right. The Aenian's horses dashed head-foremost into the Libyan's team, striking it on the left side.

Βαρκαλοῖς δχοῖς: cp. 702 n.: for the pl. (like the Homeric *δχεα*), meaning one chariot, cp. fr. 611 *δχοῖς Ἀκεσταίσιτν* ἐμβεβώς πόδα.

728 ff. ἐξ ἐνδε κακοῦ. Other chariots were close upon the Aenian and the Barcaean. The foremost of these collided with each other in the effort to avoid the wreck, and meanwhile those which were in the rear ran into them. Thus the words *ἴθρανε καὶ ἐνέπιπτε* vividly describe the process.

ναναγῶν: cp. [Dem.] or. 61 § 29 ἐν τοῖς ἵππικοις ἀγῶσιν ἥδιστην θέαν παρέχεται τὰ ναναγοῦντα.—*Κρισαῖον...πέδον* (not *πεδίον*), not the whole Crisaean plain, but the whole hippodrome.

731 ff. *γνοὺς δ' κ.τ.λ.* At the moment when the Aenian

ran into the Barcaean, the Athenian was among the *foremost* drivers behind these two. On seeing the crash, he drew aside, reining in his horses, and allowed the chariots behind him to rush past in the middle of the course. They were all wrecked or disabled. He then resumed the race.

κάνοκωχέει: cp. Her. 9. 13 πρὶν μὲν νῦν ἡ πυθέσθαι ἀνεκώχειε ('he held his hand,' 'kept quiet'). It may have been a nautical term: *id.* 6. 116 ἀνοκωχεύσαντες τὰς νέας ('after lying to'). The verb is Ionic and poetical; but ἀνοκωχή, from which it comes, is used by Thuc. (1. 40 etc.).

κλύδων', a surging mass: cp. Plat. *Legg.* 758 A πόλις...ἐν κλύδωνι τῶν ἀλλων πόλεων διαγομένη.

734 f. ισχατος μὲν corresponds with δπως δ' (736): he was then last, indeed; *but*, when he saw that only one competitor was left, he pressed to the front.—ὑστέρας ἔχον explains *why* he was ισχατος: he was purposely keeping his horses behind; and φέρων, again, gives the motive of this; *because* he relied on the finish. For πιστιν φέρων as = πιστεύων, cp. *O. T.* 1445. [Cp. J. H. Newman, *Apologia*, p. 56: 'with the racer in the Tragedy, look forward steadily and hopefully to the event, τῷ τέλει πιστιν φέρων.']

736 δπως δ' ὄρῃ: when Orestes sees the Athenian.

737 ἐνείσας. ἐνεισίειν is sometimes 'to drive in with force': cp. *Ant.* 1274 ἐν δ' ἐνεισιν ἀγρίας ὁδοῖς ('hurled me' into them): here the notion is, 'sent vibrating through their ears.'

738 ff. κάξισταντε Ιηγὰ: Orestes, who had kept on the inside all through (720), would quickly gain when the Athenian paused (732).

τότε...ἄλλοθ': cp. Plat. *Phaedr.* 237 Ε τοτὲ μὲν ἡ ἐτέρα, ἄλλοτε δὲ ἡ ἐτέρα κρατεῖ.—ἄλλος.. ἄτερος. Cp. *Il.* 9. 313 ὅσ χ' ἐτερον μὲν κεύθη ἐνὶ φρεσίν, ἄλλο δὲ εἴπη: Her. 1. 32 ἄλλο μὲν ἔχει, ἐτέρου δὲ ἐπιδέσταν. So here ἄλλο is loosely substituted for ἄτερος.

κάρα προβάλλων κ.τ.λ.: 'showing his head in front of the (two) chariots.' The neck-and-neck race is described as it would appear to a spectator at one side of the hippodrome, who saw the drivers in profile. Each charioteer is leaning forward in his car (as so often seen on vases). The head, now of one driver, now of the other, would be seen in front.—Not: 'bringing the head of his equipage in front (of the other team).'

For προβάλλων in partitive appos. with the subject of

ἡλαινέτηρ, cp. Plat. *Phaedr.* 248 A (*αἱ ψυχαὶ*) ἔνυπεριφέρονται,... ἐτέρα πρὸ τῆς ἐτέρας πειρωμένη γενέσθαι.

741 f. *τοὺς μὲν ἄλλους πάντας.* Six rounds still remained to be run when Orestes and the Athenian were left alone (see on 726). The word *ἐπειτα* is vague, but probably the disaster of Orestes is conceived as happening in the middle of the last (or twelfth) round.—*ἀσφαλεῖς* is proleptic, ‘in safety.’—*ἀρθοθή*, ‘had a prosperous course’: cp. *Ant.* 675 *τῶν δὲ ὀρθουμένων*, ‘of those whose course is fair.’ This is explained by *ὅρθος* ἐξ *ὅρθων* διέφρων, where the sense of the adj., varying from that of the verb, saves the language from seeming too redundant. The prep. *ἐκ* denotes the condition (‘with his chariot safe’): cp. 455.

743 *λίνον ἤριαν ἀριστερὰν.* He was turning sharply round the goal from right to left, and was therefore pulling the rein of the left trace-horse. He slackened this rein a moment too soon, thus letting the horse draw with more force. The effect was to create an angular velocity, which brought the left wheel into collision with the goal.

745 *χνόας.* The wooden nave (717), in which the axle turned, was broken across (*μέσας*) by striking the *στήλη*, and the left wheel came off. *χνόας* might also denote the end of the axle itself (*ἄκραξόνιον*): but it seems needless to assume this sense, which is less suited to *μέσας*.

746 f. *ἄντηγων*, the ‘rim’ or rail, surmounting a barrier or breastwork, often of osier trellis-work, which protected the front, and both sides, of the chariot; the plur., as in *Il.* 5. 728 *δοιαὶ δὲ περιδρομοὶ ἄντηγέ εἰσι.* In going round the corner, Orestes would have been leaning a little to the left (like a bicyclist in a similar case). When the left wheel came off, he would be thrown over the left *ἄντηξ*.

σὺν δὲ ἀλισσηται, tmesis (*Ant.* 432). The charioteer sometimes passed the reins round his body.—*τηγτοῖς* (863), a general epithet of reins or thongs (*Il.* 10. 567 ἐτηγήτοισιν *ἱμάτων*: Eur. *Hipp.* 1245 *τηγτῶν *ἱμάτων**), suggesting neat workmanship.—*πέδῳ*, as Aesch. *Eum.* 479 *πέδῳ* (*πέδοι* Dind.) *πεσών*, *Tr.* 789 *χθονὶ | βίπτων ἑαυτόν.*

748 *διεσπάρησαν εἰς μέσον δρόμου*, ‘were scattered into the middle of the course’; i.e., left the track in which the race was being run (the ‘course’ in the narrower sense), and rushed on to the open ground between this track and the spectators. *διεσπάρησαν* cannot be satisfactorily explained on the as-

sumption that all four horses remained harnessed to the car.

749 ff. **στρατὸς** here = λεῶς (*Tr.* 795).—**δίφρων**: the plur., as in 510: cp. 727 ὄχοις. In the narrower sense, δίφρος is the platform of the car, usu. made of interlaced thongs (*ἰμάντες*), stretched on a framework of wood or iron (*Il.* 5. 727).—**ἀνωλόλυξε**, here of grief, as δλόλυξαν in *Ap. Rh.* 3. 1218: elsewhere, almost always a triumphant cry, esp. of women (*Tr.* 205).—οἱ ...οῖα: *Ai.* 923 οἵοις ὥν οἴως ἔχεις.

752 ff. **φορύμενος πρὸς οὐδας**, ‘dashed to the ground’: cp. Eur. *I. T.* 49 βεβλημένον πρὸς οὐδας. These words can be taken in two ways: I prefer the first. (1) With reference to his fall from the chariot. The people speak of his mishap as a whole, not merely of what he is suffering at the moment. (2) With reference to what occurs while he is being dragged; he is dashed earthwards (*after* being tossed upward). But this would be most awkward, when the mention of his being tossed upward follows.

ἄλλοτε: the first ἄλλοτε is omitted: Eur. *Hec.* 28 κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτε ἐν πόντου σάλῳ.—**οὐρανῷ σκέλη προφαίνων**, i.e. tossed feet uppermost to the sky. Cp. Shakesp. *Hamlet* 3. 3. 93 ‘Then trip him, that his heels may kick at heaven.’

753 f. **διφρηλάται**: the drivers of the eight previously disabled chariots would be still on the ground.

757 f. **κέαντες**. This aor. part. of *καίω*, found in the Ionic prose of Hippocr. (7. 422 ἀποκέας), occurs also in two Attic inscr. of 408 B.C. (ἐγκέαντι *bis*, Meisterhans, p. 86, n. 686). The epic form is ἔκηα (for ἔκηρα), part. *κήας*.

Ἐν βραχεῖ χαλκῷ: cp. 1113 φέροντες αὐτοῦ σμικρὰ λείψαν’ ἐν βραχεῖ | τεύχει θανόντος: and 54 n.—**μέριστον**. The heroes were conceived as transcending later mortals in strength; and so also in stature: Her. 1. 68 (the grave of Orestes at Sparta) ἐπέτυχον σορῷ ἐπαπτήχει· ὑπὸ δὲ ἀποτίης μὴ μὲν γενέσθαι μηδαμὰ μέζονας ἀνθρώπους τῶν νῦν ἀνοικα αὐτήν, καὶ εἶδον τὸν νεκρὸν μῆκει ἵσον (‘proportionate’) ἔοντα τῇ σορῷ.—**σῶμα...σπόδον**, a body now consisting in (reduced to) dust: see on 682 πρόσχημα ἀγάνων. (The gen. cannot be taken with χαλκῷ, as = ‘an urn filled with dust.’)

Cp. Aesch. *Ag.* 440 (Ares) πυρωθὲν ἐξ Ἰλίου | φίλοισι πέμπει βραχὺ | ψῆγμα δυσδάκρυτον, ἀντηγορος σπόδον γεμίζων λέβητας εὐθέτου.

759 f. **ἄνδρες Φωκέων** (partitive gen.): Thuc. 7. 43 § 3 ἄνδρας

τῶν φυλάκων.—**ἴκλαχη**, depending on φέρουσιν, is more natural here than ἐκλάχοι, which would depend on τεταγμένοι, and refer to the purpose of the senders.

761 f. τοιαῦτά σοι (ethic dat.) ταῦτ' ἔστιν, as in *O. C.* 62.—
ὅς μὲν ἐν λόγῳ, so far as mere narrative can convey an impression. For the limiting sense of ὡς, cp. *O. C.* 76 ως ἴδοντι.—τοῖς δ' οἷς,
οὐπερ εἴδομεν, = ημῖν δὲ τοῖς ἴδοντιν. Cp. *O. T.* 1237 τῶν δὲ πραχθέντων τὰ μὲν | ἀλγυστ' ἀπεστιν. ή γὰρ ὄψις οὐ πάρα.

764 f. The word δεσπόταις would usu. imply that the speaker was a slave. The women of the Chorus are free (1227 πολίτιδες), but it is simple to suppose that, in poetry, δεσπότης could bear its primary sense, 'master of the house,' 'lord,' without necessary reference to the special relation of master and slave.

πρόρριξον: see on 512.

766 ἡ Ζεῦ. Clytaemnestra regretted her failure to destroy Orestes in childhood (296 f.). But the poet is true to nature in blending some touch of maternal grief with her sense of gain.—λέγω, pres. subjunct.: cp. *O. T.* 651.

769 τῷ νῦν λόγῳ: the same phrase occurs in *O. T.* 90, *O. C.* 801.

770 f. δαιδὺ, a mysterious power, a strangely potent tie; cp. Aesch. *P. V.* 39 τὸ συγγενές τοι δεινὸν ηθος ὁμιλία: Isaiah xlix. 15 'Can a woman forget her sucking child, that she should not have compassion on the son of her womb?'

πάσχοντι: for the masc., cp. 145 n.—ἀν τέκη, without ἀν (*O. T.* 1231). The v.l. τέκοι is possible, but less natural.

772 μάτην δρ̄ ήμεις κ.τ.λ. The old man speaks as if disappointed and aggrieved. Thus a cue is skilfully given for the change in Clytaemnestra's tone. ήμεις may include the bearers of the urn (759).

773 μάτην λέγους, say the word 'μάτην': cp. *Ant.* 567 ἀλλ' ηδε μέντοι μη λέγι.

775 ψυχῆς, 'life'; cp. *O. C.* 998 f. Here the phrase has a pathetic force; his very life was her gift.

776 f. μαστῶν κ.τ.λ.: i.e., 'he deserted me who had suckled and reared him': the words do not imply that Orestes was still an infant when he left her (see on 13 f.).

ἀπέξενοντο, 'became estranged.' Cp. Eur. *Hipp.* 1084 f. οὐκ ἀκούετε | πάλαι ξενοῦσθαι τόνδε προῦννέποντά με; ('that he is no longer my son').

779 φόνους: for the plur., 206 θανάτους (n.).

780 ff. ὁστ' οὔτε...στεγάζειν. When *όστε* is followed by the infin., the negative is ordinarily *μή*. There are, however, many exceptions. Instances strictly like the above are these:—Eur. *Ph.* 1357 *οἰσθ'*. οὐ μακρὰν γὰρ τειχέων περιπτυχαί, | ώστ' οὐχ ἄπαντά σ' εἴδεναι τὰ δρώμενα: [Dem.] or. 53 § 1 οὐδ' αὖ οὔτες ἀπόρος ἦν ώστ' οὐκ ἀνέξευρεν. But most of the examples occur under special conditions.

ἔκ νυκτῶν, *interdiu*. The phrase *ἔκ νυκτῶν*, ‘in the night-watches,’ is frequent (*Od.* 12. 286, *Theognis* 460, *Aesch. Ch.* 287).—*στεγάζειν*, lit. ‘cover,’ i.e., cover the eyes.

δὸς προστατῶν χρόνος, lit., ‘the time which stands in front (of the present),’ the ‘imminent’ or ‘coming’ time (schol. δὸς ἐπιγνόμενος). From moment to moment she looked for death.—As *προστατεῖν* usu. means ‘to govern’ or ‘to protect,’ some understand, (1) ‘Time standing over me’ like a jailor (Campbell), ‘the tyrannous time’ (Whitelaw): or (2) generally, ‘Time that controls all events.’

διῆγε, kept me living: Dem. or. 18 § 89 δὸς γὰρ τότε ἐνστὰς πόλεμος...ἐν πᾶσι τοῖς κατὰ τὸν βίον ἀφθονωτέροις...διήγαγεν ὑμᾶς τῆς νῦν εἰρήνης (‘caused you to live’).

783 f. The perf. *ἀπῆλλαγμα*, expressing final deliverance, is better here than the aor. *ἀπῆλλαγην* (cr. n.).—μεῖων, worse than the distant Orestes, because *ξύνοικος*.

785 ff. τούμπων, not τῆς ἐμῆς, since *ψυχῆς αἷμα* forms one notion: cp. 1390: *Ἄντ.* 794.—*ἴκτινουσ'*: cp. *Ἄντ.* 531 σὺ δ', ή κατ' οἶκους ὡς ἔχιδν' ὑφειμένη | λήθουσά μ' ἐξέπινες.—*ἄκρατον*, ‘sheer,’ implies the pitiless cruelty of the vampire: so *Aesch. Ch.* 577 φόνου δ' Ἐριὺς οὐχ ὑπεσπανισμένη | ἄκρατον αἷμα πίεται.

νῦν δ': repeated from 783, after the long parenthesis.—*ἐκηλα*, adv.: cp. 164—*οἵνεχ'*: cp. 387.—*ἥμερέστομεν*: a word used in Attic prose (as = ‘to pass the day’).

790 ἀρ' ἔχει καλῶς; ‘Is it not well?’ Cp. 816; and for *ἀρα*, 614.

791 οὕτοι σὺ sc. καλῶς ἔχεις. The sense is not merely, ‘you are in an evil case’; but rather, ‘you are not as I could wish’—and as Orestes is.

792 Νέμεσι: this voc. occurs also in Eur. *Ph.* 183, where, as here, *νέμεσις* is a *v.l.* (Cp. Ar. *Ran.* 893 *ξύνεσι*)—τοῦ θανόντος ἀρτίος: for the place of the adv., cp. *Ai.* 635 δὸς νοοσῶν μάταν: *Aesch. P. V.* 216 τῶν παρεστώτων τότε.

Nemesis is the goddess who requires that each man should

receive his due. The 'Nemesis of the dead man' is the avenger of wrong done to him.

793 ἡκουσαν ὥν δε. Clyt. turns her retort as though τοῦ θανόντος depended on ἀκούει. 'Nemesis (the goddess of retribution generally) has heard a mother who prayed for the punishment of an unnatural son.'—κάπτικέρωσεν: cp. 919 κύρος.

795 οὐκον...τάσε; This verse should probably be interrogative, as Electra's answer suggests. And οὐκον (*nonne ergo..?*) seems better than οὐκοῦν (*ergo..?*).

796 οὐχ ὅπως σε παύσομεν = οὐ λέγω ὅπως κ.τ.λ.: 'not to speak' of doing so; i.e., 'so far from' doing so (Lat. *nedum*). So οὐχ ὅτι: and (with λέγε understood) μὴ ὅτι, or (more rarely) μὴ ὅπως. These phrases usu. stand in the first clause, followed by ἀλλὰ καὶ in a second clause.

797 f. πολλῶν δὲ ἡκούει. Clyt. refers to Electra's words, πεπαύμεθ' ήμεις: 'If you have indeed silenced her, then you would deserve much,' etc. A protasis formed by εἰ and a past tense of the indic. is sometimes thus combined with an apodosis formed by the optat. and ἀν. In such cases the past tense usu. denotes an actual fact, or what is assumed to be such.

πολλῶν goes with ἡξίος, and τυχεῖν is epexegetic: cp. *Ant.* 699 οὐχ ἥδε χρυσῆς ἀξέια τιμῆς λαχεῖν;

799 εὐ κυρεῖ: alluding to her words in 791.

800 f. With πράξεις we supply ἄν from ἀποστείχοιμ' ἄν. G. Wolff compares Plat. *Lys.* p. 208 B εἰ βούλοιο λαβών τὴν μάστιγα τύπτειν, ἔφεν ἄν. Πόθεν δ', η δ' ὁσ, ἔφεν;

τοῦ πορεύει. ξένοι : Phanoteus (670).

803 τῶν φίλων, Orestes; for the plur., cp. 346. It is no concern of Clytaemnestra's to mourn him (cp. 776).

Clytaemnestra and the Paedagogus enter the house.

804 ff. ἀρ' ίμην κ.τ.λ.: 'does she *not* seem,' etc.,—with bitter irony: cp. 790, 816.—*ᾶδι*, by a death so piteous; cp. 751.

808 ὡς μ' ἀπώλειας θανόν: as Antigone says of her brother (*Ant.* 871), θανὼν ἐπ' οὐσαν κατήναρές με.

809 ἀποσπάσας (ἐκείνας) αἱ κ.τ.λ.: conversely *O. T.* 1432 ἐλπίδος μ' ἀπέσπασα.

812 μολεῖν: cp. *O. C.* 1747 ποι μόλωμεν, ὦ Ζεῦ; ('whither shall we turn?').

814 ff. δουλεύειν: cp. 1192: 597 δεσπότιν. She was treated like a slave (190 ff.).—πάλιν. Her servitude had never ceased, and could not be said to recommence. But in imagination, so

long as Orestes lived, she could behold a deliverer. From those bright dreams she must now go back to a slavery without hope.

816 δρά μοι καλῶς ἔχει; cp. 790.

817 τὸν λοιποῦ χρόνου, a partitive gen. (478), instead of the more usual τὸν λ. χρόνον, or τὸ λοιπόν: so τὸν λοιποῦ in Her. I. 189, Ar. *Pax* 1084.

818 εἰσειμ', Hermann's correction of 'εσσομ', is made certain by ἀλλὰ τῇδε πρὸς πύλη. No dative is needed to explain ἔνοικος, since φονεύστι πατρός so closely precedes.

819 παρεῖσθ' ἐμαυτὴν, allowing myself to sink to the ground: cp. *Tr.* 938 πλευρόθεν | πλευρὰν παρεῖσθειτο.

821 χάρις, gratification: cp. 1266.

823—870 Kommos. 1st strophe, 823—835, = 1st antistr., 836—848: 2nd str., 849—859, = 2nd antistr., 860—870. For metres see Metrical Analysis. Changes of person occur within a verse (as in 829 ff., ΗΔ. φεῦ. ΧΟ. μηδὲν μέγ' ἀντηγε. ΗΔ. ἀπολεῖς. ΧΟ. πῶς;). This indicates that the Chorus is here represented by the coryphaeus; it is, in fact, a lyric duet between the leader and Electra.

These lyrics mark the climax of Electra's grief. The comforter vainly seeks to rouse her from despair.

823 ff. ποῦ ποτε κ.τ.λ. 'where are they?' means here, 'what are they doing,—if they see this, and do not punish?' It is the part of the Sun-god to reveal guilt (cp. n. on 424 f.), and of the thunderbolts to smite it.—ἐφορῶντες, passively viewing;—just as in *Tr.* 1269 (*θεοὶ*) τοιαῦτ' ἐφορῶσι πάθη.—κρύπτουσιν: schol. οὐκ ἄγουσιν εἰς φῶς, do not brand by exposure and chastisement.

828 τί δακρύεις; A gentle remonstrance; 'why dost thou thus give way to grief?' (Not: 'what is the cause of thy grief?')

830 μηδὲν μέγ' ἀντηγε. In saying φεῦ, Electra lifted her face and stretched forth her hands to heaven, as if accusing the gods; and the Chorus hasten to warn her against any irreverent utterance (schol.). Cp. *Ai.* 386 μηδὲν μέγ' εἴπεις.—ἀντηγε, a loud cry (*Tr.* 565 ἐκ δ' ἥντος ἔγω).

831 ἀπολεῖς, *enecabis*. She takes their remonstrance as implying a doubt whether Orestes is dead. For this verb in ref. to mental pain, cp. *Ph.* 1172 τί μ' ἀλεσας; ('afflicted me'—by reviving a painful memory).

832 f. τῶν...οἰχομένων, Orestes (for the plur., cp. 145 f.): φανερῶς, because the mention of the ashes (757 ff.) has removed

the last doubt from her mind.—**Διπέδα** with gen. of the object; cp. 1460 f.

834 f. κατ' ἔρω τακομένας. This constr., instead of the simple dat. (456), is due to the peculiar sense of **ἔπειβάσται**: cp. ἔγγελάν and ἔπειγελάν κατά τίνος (*O. C.* 1339, *Ai.* 969).

836 f. οὐδα γάρ κ.τ.λ.: 'Nay, (I can still offer thee comfort;) for I know that Amphiaraüs, like Agamemnon, was betrayed to death by a false wife; and yet now he is a great spiritual force beneath the earth, and is revered among men.' Although Orestes is dead, Agamemnon may still be *honoured*. The Chorus do not directly hint a belief that he can still be *avenged*, —as Amphiaraüs was. Electra then seizes on this point of contrast, Amphiaraüs found an avenger; her father cannot now find one.

Αμφιάρεων, scanned ——, as in *O. C.* 1313: **ἄνακτα**, as the seer Teiresias is so called, *O. T.* 284. Amphiaraüs, the Argive seer and warrior, married Eriphylè, sister of Adrastus, king of Argos. When Polyneices sought Argive aid against Thebes, Amphiaraüs opposed the enterprise, foreseeing a fatal issue. Polyneices then bribed Eriphylè with a golden necklace, and she persuaded her husband to join the expedition. The Argives were routed by the Thebans. In the flight, Amphiaraüs was approaching the river Ismenus, near Thebes, when the earth, riven by a thunderbolt, swallowed him up, with his chariot.

837 f. χρυσοδέτοις ἔρκεσι, nets, or snares, of golden links; i.e., the toils of fate into which he was drawn through the necklace with which his wife was bribed. The epithet marks the figurative sense of **ἔρκεσι** (as a ship is **λινόπτερον ὀχημα**, Aesch. *P. V.* 468). **γυναικών**, i.e. **Ἐριφύλης**, an allusive plur. (145 n.), perhaps suggested by *Od.* 15. 247 (of Amphiaraüs), **ἀλλ' ὅλει** ἐν Θῆβαις **γυναιῶν εἴνεκα δώρων**.

κρυψθέντα (i.e. **ἀφανισθέντα**) is the word repeatedly used with ref. to the end of Amphiaraüs: cp. e.g. Pind. *N.* 9. 24 δ' δ' **'Αμφιάρη σχίσσεν κερανῷ παμβίᾳ | Ζεὺς τὰν βαθύστερον χθόνα,** κρύψεν δ' ἀμ' **ἴπποις**.

840 έτ. ιώ. The words **ὑπὸ γαίας** remind Electra of her father and brother.

841 **πάμψυχος** = **πᾶσαν τὴν ψυχὴν ἔχων** (cp. **ἄψυχος**). The mind of Amphiaraüs acts upon men through his oracles as fully as if he were alive. In the popular belief, the ordinary shades of the departed had either no intelligence or a feeble one.

Thus Teiresias is an exception (*Od.* 10. 495): *τῶ καὶ τεθηρώτι νόον πόρε Περσέφόνεια | οὐω πεπνύσθαι· τοὶ δὲ σκιαὶ δίστονοιν.*

The cult of Amphiaraüs had its chief seat in Boeotia, but afterwards spread thence to Argos, and throughout Greece.

842 ff. φεῦ.—φεῦ δῆτ'. Electra's cry, φεῦ, is drawn from her by the thought that, while Amphiaraüs has honour, her father's spirit is unhonoured. The Chorus suppose her to mean, 'Alas for Eriphylè's wickedness,' and respond φεῦ δῆτ', 'alas indeed' (cp. *O. C.* 536 χο. ἡ. OI. ἡ δῆτρα). Then they say, δλοδ γάρ, 'for the murdereress—' intending to add, 'betrayed her husband's life.' But Electra, still thinking of the difference and not of the likeness between the case of Amphiaraüs and that of Agamemnon, quickly gives a different turn to the unfinished sentence by interjecting έβάμη,—'was laid low' (by her son Alcmaeon: see on 846).

έβάμη: Electra is not asking a question; she is rejecting the consolation. The Chorus admit, by th ir ναΐ, the fact that Eriphylè was slain, and then Electra points the contrast (οὖδ' οὖδ', κ.τ.λ.).

846 μελέτωρ (only here): 'one who cared' for the dead,—an avenger (cp. 237 δμελεῖν). Suidas s.v., ὁ ἐπιμελούμενος, δ τιμωρούμενος τῷ πατρί.

Amphiaraüs was avenged by his son Alcmaeon,—the counterpart, in this story, of Orestes. Before setting out for Thebes, the seer had charged him with this duty. Eriphylè, bribed once more, prevailed upon her son to lead the Epigoni against Thebes. After its fall, he returned to Argos, and slew her.

847 τὸν ἐν πένθει, 'the mourner' (cp. 290): not, 'the lamented one.' The shade of the dead Amphiaraüs mourned until avenged. Cp. Aesch. *Ch.* 39 μέμφεσθαι τοὺς γᾶς | νέρθεν περιθύμως.

848 ἀναρπασθεῖς, by death, as by a storm: cp. Lucian *De luctu* 13 τένηκας καὶ τρὸ ὥρας ἀναρπάσθης.

849 δειλαῖα δειλαῖον. This adj., usu. said of persons, is applied to things in *O. C.* 513, *Tr.* 1026. Cp. Eur. *Hec.* 84 ήξει τι μέλος γοερὸν γοερᾶις. The antistrophic verse (860), πᾶσι θνατοῖς ἔψυ μόρος, indicates that the αι of δειλαῖα and of δειλαῖον is short, as in *Ant.* 1310.

850 ιστωρ, fem., as in Eur. *I. T.* 1431: so πράκτωρ, θελκτωρ, σωτήρ, λαβθητήρ (*Ant.* 1074 n.).

851 f. πανσύρτῳ...αἰώνι. The traditional text is πανσύρτῳ παμμήνῳ πολλῶν | δεινῶν στυγνῶν τ' ἀχέων (or ἀχαίων). Hermann substitutes αἰώνι for ἀχέων, regarding the latter as a gloss upon the adjectives.

The literal sense then is:—‘(I know this) by a life which, through all the months, is a turbid torrent of many things dread and horrible.’ πανσύρτῳ seems rightly explained in one scholium as πάντα σύροντι τὰ κακά: i.e., it has an active sense, like χαλκόπλακτος (484 n.). The genitive, πολλῶν δεινῶν στυγνῶν τ', may depend upon it, as in *Ant.* 1184 f. θεᾶς...προσῆγορος = θεὰν προσηγοροῦσα. But we might also join the genitive with αἰώνι, as = ‘a life of’ (made up of) these things. παμμήνῳ has a special point. The literal χειμάρρους flows only in winter.

This view gives πανσύρτῳ a more forcible and more poetical sense than if it be taken as = ‘swept together from every side.’ The meaning then would be, ‘a life, through all the months, of many dread horrors, accumulated from every quarter.’

853 ἀθρήνεις. The ms. reading, ἀ θρῆς, conflicts with the metre of the antistrophe (864), where the corresponding words are ἀ λώβα. The reasons for preferring ἀθρήνεις to ἀ θρῆνεις are two. (1) A lengthening of ἀ before θρ, though not impossible in lyrics, would be unusual. (2) The context favours the imperfect. In 850—852 Electra refers to the woes which she has so long endured. The Chorus now reply, ‘We have seen what thou wast mourning,—‘the course of thy sorrow,’—through all those years (cp. 140 f.).

854 f. μη μὲ νῦν. Here νῦν, not νῦν, is clearly right: ‘If ye so well know my griefs, then desist,’ etc.—παραγάγεις, by delusive comfort: cp. *O. T.* 974 τῷ φόβῳ παρηγόμην.—ἴν', in a case where (cp. 21 f.).

856 τὶ φῆς; Her words, οὐδὲ, already indicate her thought; ‘where there is no—hope’: and the Chorus interrupt her with a remonstrance. She rejoins by repeating that *her brother* is no more. While they are vaguely consolatory, she dwells on the loss of the only avenger to whom she could look.

857 ff. πάρεισν ἐλπίδων οὐ κ.τ.λ. The choice is between two readings; (1) εὐπατριδῶν ἀρωγαῖ, and (2) Neue's correction, εὐπατρίδων τ' ἀρωγαῖ. The first is best. The constr. then is, ἐλπίδων ἀρωγαῖ, aids consisting in hopes, κοινοτόκων εὐπατριδῶν, from princes born of the same parents; i.e., sustaining hopes from a princely brother. For the defining gen. ἐλπιδῶν, cp.

682: for the second gen., denoting the source of the hope, cp. 1460 f., εἴ τις ἐλπίσων πάρος | ἔξηρετ' ἀνδρὸς τοῦδε.

With εὐπατρίδων τ', both epithets belong to ἐλπίδων, and ἐλπίδες κοινότοκοι εὐπάτριδές τε mean, 'hopes from brothers and princes,'—i.e., 'hopes from a princely brother': the sense is unchanged, but the phrase is more artificial.

860 οἶφον, with ref. to a law of nature or fate: cp. 236: *Tr.* 440 χαίρειν πέψυκεν οὐχὶ τοῖς αὐτοῖς ἀεί: *O. C.* 1444 (φῦναι).

861 ή καὶ, sc. πᾶσι θνατοῖς ἔφον.—χαλαργοῖς (=χηλῶν ἀργῶν), a vivid epithet, describing the tramp and rush of the horses' feet. Cp. *O. C.* 1062 ρυμφαρμάτοις | ...ἀμιλλαῖς.

863 τητροῖς, the epithet of reins (747 n.), serves here to define the sense of ὄλκοῦς. Ordinarily ὄλκός means (1) a sort of hauling machine, or (2) a furrow.—ἔγκυρσαι, 'to meet with them,' as a mode of death. Cp. *Her.* 2. 82 δέοισι ἔγκυρήσει (what fortunes he will have) καὶ ὅκως τελευτήσει.

864 ἀσκοπός, such as could not have been even imagined beforehand,—inconceivably dreadful. Cp. 1315: *Tr.* 246 τὸν ἀσκοπὸν | χρόνον...ἡμερῶν ἀνήριθμον.—ά λάβα, the cruel doom: *Tr.* 996 οἵαν μ' ἄρ' ἔθον λάβαν.

865 ξένος: schol. ἐπ' ἀλλοδαπῆς: cp. *Tr.* 65 ἔξενωμένου.

866 ἀτερ ἡμῶν χερῶν: cp. 1138 n.

868 ff. κέκενθεν, lies buried: *Ant.* 911 ἐν "Αἰδου...κεκενθότοιν.—οὔτε τοι: here τοι is equivalent to an adv., 'at all': cp. *Ai.* 290 οὔτε τοι κλύνων | σάλπιγγος.—ἀντάσσεις = ἀντάσσεις (*O. C.* 1445), 'having obtained,'—a rare sense for ἀντιάζω, which in Sophocles elsewhere means 'to entreat' (1009).

871 Re-enter Chrysanthemis.—ἄφ' ἥδονῆς τοι. Here τοι prefaces the explanation of her haste: cp. *Ph.* 245, *Tr.* 234.

872 τὸ κόστυμα. Hurried movement in public was contrary to Athenian notions of εὐκοσμία. Cp. *Plat. Charmides* p. 159 B εἴπει ὅτι οἱ δοκοὶ σωφροσύνη εἶναι τὸ κοστύμα πάντα ποιεῖν καὶ ἡσυχῆ ἐν τε ταῖς ὅδοῖς βαδίζειν καὶ διαλέγεσθαι.

873 For the place of ὁν at the end of the v., cp. *O. T.* 298, *O. C.* 14, *Tr.* 819.

875 f. σὺ, though emphatic, is not scornful, but rather compassionate.—ἴασιν οὐκ ἔνεστ' θεῖν. The v.l. ίασις might at first sight seem preferable; but the vulgate is stronger, through the weight thrown on the impersonal οὐκ ἔνεστι.

878 ἐναργῆς, in bodily presence: cp. *O. C.* 910 ἐναργεῖς.. στήσης.

879 ἀλλ' οὐ..; In this formula, οὐ asks the question, while ἀλλὰ marks surprise: cp. *Ph.* 414.—τοῖς at the end of the v.: *O. C.* 351, *Ant.* 409, *Ph.* 263.

881 f. μὰ τὴν πατρόναν ἔστιν is a fitting asseveration here, since the hearth symbolises the very existence of the family.—ἀλλ' οὐχὶ θρῆ. Here ἀλλὰ ('nay') protests against Electra's words, and, as usual, follows the oath: cp. Ar. *Ran.* 173 NE. δύο δραχμὰς μισθὸν τελεῖς; | ΔΙ. μὰ Δῖ, ἀλλ' θλαττον.—ἀλλ' ἐκείνον. This second ἀλλά merely opposes its clause to the former: 'I do not say this in mockery, but report him as (really) present': cp. *Ai.* 852 f. ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην, | ἀλλ' ὄρκτέον τὸ πρᾶγμα σὺν τάχει τυνί. For the οὐ, which might be absent (as in 676), cp. 1341: *O. T.* 956 πατέρα τὸν σὸν ἀγγελῶν | ὡς οὐκέτι ὅντα Πάλυβον.—For the triple ἀλλά in vv. 879—882, cp. *Ph.* 645—651: *O. C.* 238—248.

885 οὐκέτι, on my own authority: cp. 344 ἐκ σαντῆς.—For the use of τε καὶ in coupling opposites, cp. *O. T.* 1275 πολλάκις τε κούχ ἄπαξ, *O. C.* 935 βίᾳ τε κούχ ἔκών.

887 f. ιδούστα πίστιν. Nauck substitutes ἔχουσα for ιδούστα, but the latter is right, since πίστιν = 'warranty,' 'proof.' Cp. *O. T.* 1420 τίς μοι φανεῖται πίστις ἔνδικος;—εἰς τὸ μοι: for the ethic dat., cp. 144.

ἀνηκέστωφ, 'fatal': *Ai.* 52 τῆς ἀνηκέστου χαρᾶς.—πυρί, a feverish hope; cp. *Ai.* 478 κενάστιν ἐλπίσιν θερμαίνεται.

891 σὺ δ' οὖν: cp. *Ai.* 114 σὺ δ' οὖν, ἐπειδὴ τέρψις ηδε σοι τὸ δρᾶν, | χρῶ χειρί.—τῷ λόγῳ, causal dat., since εἰ σοὶ τις ηδονή (ἐστιν) = εἰ τι ηδει.

892 καὶ δὴ: 317 n.—καταδόμην: for the midd., cp. 977: *Ph.* 351.

893 ἀρχαῖον τάφον. The poet is thinking of an ancestral tomb, like those πατρῷα μνήματα at Athens in which members of the same γένος were buried. He may have conceived that the ashes of Agamemnon, after his corpse was burned (901 πυρᾶς), were deposited in a stone vault, above or beside which the tumulus (*κολώνη*) was raised.

894 ff. κολώνης οὐδὲν ἄκρας with νεορρύτους,—'which had newly streamed from the top of the mound'; this suits πηγάς.

γάλακτος: cp. Eur. *Or.* 114 ἐλθούστα δ' ἀμφὶ τὸν Κλυται-μνήστρας τάφον | μελίκρατ' ἄφες γάλακτος οἰνωπόν τ' ἄχνην.

περιστεφή.. ἀνθέων: cp. *O. T.* 83 πολυστεφής.. δάφνης.—ἴστιν, not ἔστιν, as the sense is, 'exist.'—Θήκην, here denoting the κολώνη, was a general term for a sepulchre, whatever its

form might be; thus Plato says (*Legg.* 947 D) θήκην δὲ ὑπὸ γῆς αὐτοῖς εἰργασμένην εἶναι ψαλίδα (vault) προμήκη λίθων.

897 f. ἔσχον θάυμα = ἔθαύμασα: cp. 214 γνώμαν ἕσχεις, 1176 ἔσχεις ἄλλος.—ἐγχριμπτη is here more fitting than ἐγχριμπτει, since the sense is, ‘in fear lest some one be close by,’ rather than, ‘to see whether some one is not close by’: cp. 581 τιθῆς (n.).

899 ἐν γαλήνῃ sc. ὅντα: cp. 61: *O. C.* 29 πέλας γὰρ ἄνδρα τόνδε νῷν ὄρῳ.

900 f. ἐσχάτης . . πυρᾶς, ‘on the edge of the mound,’—the local gen., developed out of the possessive (‘belonging to,’ and so ‘in the region of’): cp. *Il.* 9. 219 (*ἴεν*) τοίχου τοῦ ἐτέροιο. The word πυρᾶ can mean, not only a funeral pyre, but also the place where a corpse was formerly burned (*bustum*), and is here a synonym for τύμβος, κολώνη. So Pind. *I.* 7. 57 πυρὰν τάφον θ' (of Achilles): Eur. *Hec.* 386 πυρὰν Ἀχιλλέως.

νεώρη (ώρα), recent, fresh (*O. C.* 730 φόβον νεώρη); here equivalent to an adverb (*νεωστὶ*) qualifying τετμημένον.

902 ff. ἐμπαίει κ.τ.λ.: ‘there strikes, rushes, upon my soul a familiar image, (suggesting) that in this I see a sure token of Orestes.’ ὅμμα is the ‘face’ or ‘form’ of her brother,—σύνθετης, because she was accustomed to think of him. The inf. ὅρᾶν, explanatory of the first clause, depends on the idea of a conception or belief which is implied in the mental image of the face; i.e., ἐμπαίει μοι ὅμμα implies παρίσταται μοι δόξα.

The intrans. ἐμπαίειν (a stronger ἐμπίπτειν) occurs only here.—ψυχῇ is best taken with ἐμπαίει, though it could also go with σύνθετης.

905 βαστάσασα. The aor. of this verb often denotes taking into the hand (*Ph.* 657, etc.), as the pres. (below, 1129) denotes holding.—δισφρυμῶ μὲν οὐ: i.e., she refrains from uttering any mournful or reproachful word, with reference to his long delay in coming.—For the place of οὐ, cp. *Ai.* 545 ταρβήσει γὰρ οὐ.

907 f. νῦν θ' ὀμοίως καὶ τότε: cp. 676.—μή του. After a verb denoting confident belief, μή, not οὐ, is usu. joined with the inf.: cp. *O. T.* 1455 τοσοῦτόν γ' οἴδα, μήτε μ' ἀν νόσον | μήτε ἄλλο πέρσαι μηδέν.—ἀγλάσμα: the word used by the Electra of Aeschylus in the same context, *Cho.* 193, εἶναι τόδ' ἀγλάσμα μοι τοῦ φιλτάτου | βροτῶν Ὄρέστου.

911 f. The elliptical πῶς γὰρ (sc. ἔδρασας) is followed by the relat. pron. οὐ γε, with a causal force, as in *Ph.* 1386 πῶς (sc.

φίλος εἰ), ὃς γε τοῖς ἔχθροῖσι μ' ἐκδοῦναι θέλεις; This causal force is further marked here by the use of *μηδε* instead of *οὐδε*, —‘one who is not allowed’ (cui ne ad deos quidem *liceat* egredi).—πρὸς θεοὺς, i.e., to their shrines; cp. Aesch. *P. V.* 530 θεοὺς ὄστας | θοίνας ποτιωσομένα. The reference is to the neighbouring Heraeum (v. 8), and to the altars or images of gods in front of the palace itself (637, 1374).

ἀκλαύστῳ: so L here, though it supports *ἄκλαυτος* in the other places. Cp. *γυνωτός* and *γυντός*.—For the sense, *impune*, cp. *O. T.* 401 *κλαίων*.

913 **ἄλλ'** οὐδὲ μὲν δῆ, rejecting an alternative, as *Tr.* 1128, *Ai.* 877.

914 **οὐτε δρῶσ'** ἐλάνθαν' ἀν. Attic poets seldom elide the *e* of the 3rd pers. sing. before *ān*: e.g. *ἔγραψ'* *ān*, *scripsisse* *m*, is easier to find than *ἔγραψ'* *ān*, *scripsisset*. In respect to the weak (or ‘first’) aorists there was a reason for it, viz., that *ἔγραψ'* *ān*, when meant as the 3rd pers., was liable to be confused with the 1st, unless the context was decisive; a reason which did not apply to the strong aorists or imperfects, e.g. to *ἔλαθ'* *ān* or *ἐλάνθαν'* *ān*.

But is *ἐλάνθανεν*, the reading of the MSS., even tenable? Surely not. The sense required is: ‘Nor, if she had done it, would she have escaped notice.’ But the words *οὐτε δρῶσ'* *ἐλάνθανεν* could mean only one of two things: (1) ‘nor, when she did it, *was she escaping* (or *used she to escape*) notice’: (2) ‘nor, when she did it, *was she in the way to escape* notice.’ That is: whichever shade of meaning were given to *ἐλάνθανεν*, still *δρῶσα*, in the absence of anything to mark conditionality, would imply, not *εἴ ἔδρα*, but *ὅτε ἔδρα*.

915 **τάπιτύμβια** is Dindorf’s certain correction of *τάπιτίμια*, a word which elsewhere always means, ‘the penalty set upon a thing, and so, ‘the penalty’ of a deed: cp. 1382. It cannot be explained as denoting ‘the dues’ paid by Orestes at the grave. Cp. *Ant.* 901 *κάπιτυμβίους* | *χοᾶς ἔδωκα*.

916 f. **Θάροντα.** The verb is not elsewhere intrans., but here follows the analogy of *βραδύνω*, *κρατύνω*, *ταχύνω*.—**οὐχ αὐτὸς δέι:** cp. *Tr.* 129 *ἐπὶ πῆμα καὶ χαρὰ πᾶσι κυκλοῦσιν*.

918 f. **νῷν ἡν.** The insertion after *νῷν* of δ’ (omitted in L) seems no gain here.—**κύρος:** *O. C.* 1779.

920 **φεῦ τῆς ἀνόλας, ὡς κ.τ.λ.** This punctuation is recommended by the order of the words: cp. Eur. *Phoen.* 1425 *φεῦ φεῦ κακῶν σῶν, Οἰδίπου, σ' ὅσον στένω*. Others place a comma

after φεῦ, and take τῆς ἀνοίας with ἐποικτίρω: but in the passages which might seem similar the verb *precedes* the gen., as Aesch. *P. V.* 397 στένω σε τᾶς οὐλομένας τύχας.

922 ὅποι γῆς...φέρει (cp. *O. T.* 1309 ποῖ γῆς φέρομαι...); in a figurative sense,—‘you know not into what regions your thoughts are straying,’—i.e., how far from realities: ὅποι γνώμης explains this. Cp. 390.

923 πῶς δ' οὐκ ἔγώ κάτοιδ'; cp. *Ph.* 250, πῶς γὰρ κάτοιδ', where κάτοιδα answers to οἰσθα (as here) in the line before.

924 f. τάκενου..σωτήρια, such means of deliverance as he could afford,—like ἐλπίδες τινός, hopes *from* one (857 f., n.).

928 καὶ ποῦ; for καὶ prefixed to the interrogative word, cp. 236: *O. C.* 263.—ἴπερχεται: cp. 1112.

929 μῆτρ goes with both adjectives; for its place, cp. *O.C.* 1399 οἵμοι κελεύθου τῆς τ' ἔμης δυστραξίας: *Ant.* 1155 Κάδμου πάροικοι καὶ δόμων Ἀμφίονος.

931 τὰ πολλὰ: for the art., cp. 564.—πρὸς τάφον, not πρὸς τάφῳ, since the thought is, τίς προσήγεγκε ταῦτα;

932 f. μάλιστ', as the most probable explanation: cp. *Ph.* 617 οἴοιτο μὲν μάλισθ' ἔκουσιον λαβών.—μνημε', predicative.

934 f. ὁ δυστυχής: sc. ἐγώ: so *Tr.* 377 ὁ δύστηνος.—τοιούσδ', so joyful.

936 οὐ νήμει ἄττης: cp. *O. T.* 367 οὐ εἰ κακοῦ: *ib.* 1442 οὐ ἔσταμεν | χρείας.

939 λύσεις, do away with, remove; cp. *O. C.* 1615 ἀλλ' ἐν γὰρ μόνον | τὰ πάντα λύει ταῦτ' ἔτος μοχθήματα.

941 οὐκ ἔσθ' δ' γ' εἶπον, ‘It is not quite what I meant’;—said with a gentle and mournful irony, which the next words, οὐ γὰρ ὡδὸς ἀφρων ἔφυν, further mark. Electra is very gradually leading up to a proposal which, as she well knows, will dismay her sister; whose question—ἢ τοὺς θαύόντας κ.τ.λ.—shows how far she is from conceiving that the present situation leaves any possibilities of action.

942 φερέγγυος, ‘able to give security,’ and so ‘competent’ for a purpose, stands with a gen. only here, the usual constr. being the inf. (as Aesch. *Eum.* 87); but Thuc. 8. 68 has πρὸς τὰ δεινὰ...φερεγγυάτατος.

943 τλῆναι.. δράσαν: cp. Aesch. *Theb.* 754 σπείρας.. | .. ἔτλα: *Ag.* 1041 πραθέντα τλῆναι.

944 ἀφλειά γ': the particle implies her belief that these counsels will prove ἀνωφελῆ.

945 δρα, an impressive warning that the task about to be

mentioned is a great one; cp. *O.C.* 587 δρα γε μῆν· οὐ σμικρός, οὐχ, ἀγών ὁδε.—πόνον.. εἴτεχε: cp. *Eur. fr.* 233 σοὶ δὲ εἶπον, ω̄ πάι, τὰς τύχας ἐκ τῶν πόνων | θηράν.

946 ἔνοσσω, share the burden, help; cp. *Ph.* 627.

947 ποεῖν. The *v.l.* τελέων is less fitting here than the simpler word.

948 παρουσίαν here implies the notion of 'support,' 'aid,' as παρέιναι often does (*Ph.* 373).—καὶ σύ πον: cp. 55.

950 λελειμμέθον is the only classical instance of a 1st pers. dual except περιδώμεθον in *Il.* 23, 485, and δρμώμεθον in *Ph.* 1079.—Cp. *Ant.* 58 μόνα δὴ νῦ λελειμμένα.

952 θάλλοντ^r έτ^r is Reiske's certain correction of θάλλοντά τ^r. Hermann, retaining the latter, followed Triclinius in taking βλέψ as = ἐν βίῳ ὄντα, 'alive,' which is clearly untenable; as is also the conjecture βιούν.—Cp. *Tr.* 235 καὶ ζῶντα καὶ θάλλοντα.

953 πράκτορ^r, one who exacts a penalty; an avenger: as the Erinyes are πράκτορες αἰματος (*Aesch. Eum.* 319). At Athens the πράκτορες were officials who collected fines and penalties (ἐπιβολαί, τιμήματα) imposed by law. We have a similar figurative use of a technical term in *At.* 508 μητέρα | πολλῶν ἐτῶν κληροῦνχον. There are Shakespearian parallels; e.g., Lear (act 3, sc. 2, 59) calls the raging elements 'these dreadful summoners' (officers who warned offenders to appear in court).

954 εἰς σὲ δὴ βλέπω: here δὴ, after ἡνίκ' οὐκέτ' ἔστιν, marks the next resource, just as in *Ant.* 173 ἐγὼ κράτη δὴ.. ἔχω follows δή οὖν.. ἐκένου.. ἀλοντο. Thus it is here rather an equivalent for δὴ than merely a mode of emphasising σέ.

956 κατοκνήσεις. The clause ὅπως κατοκνήσεις denotes the object of the appeal implied in εἰς σὲ δὴ βλέπω. Cp. *Ar. Eq.* 1255 καὶ σ' αἰτῶ βραχύ, | ὅπως ἔσομαι σοι Φανός. This is the normal construction. The *v.l.* κατοκνήσῃς is also correct, but is less probable. Any verb can be followed by a 'final' clause in the *subjunctive*, expressing the 'end' or purpose of the action, as ἔρχεται ἵνα ἰδῃ. But a verb of endeavouring, praying, contriving, usually takes an 'object' clause, expressing the object of the effort, with ὅπως (or ω̄ς) and *fut. indic.*: as πειρᾶται ὅπως δύεται.

957 κρύπτειν: cp. *Ph.* 915 οὐδέν σε κρύψω.—The mention of the murderer's name, which Electra has hitherto uttered only in her solitary lament (98), is forcible here; and the emphatic place given to it is in the manner of Sophocles. The

words οὐδὲν γάρ σε κ.τ.λ. refer, of course, to the purpose which Electra now discloses—not to the guilt of Aegisthus.

In this play the fate of Aegisthus forms the climax. Electra has already said that Clytaemnestra shared in the murderous deed (97 ff., 206), and has avowed that she would have wished Orestes to wreak vengeance on her (604). But she does not suggest that she herself or her sister should slay their mother; even the plur. ἔχθροις in 979 need not mean more than Aegisthus. Sophocles avoids everything that could qualify our sympathy with Electra; while it suits the different aim of Euripides to make her plan the matricide. See Introduction.

958 f. ποι.. μενές. For ποι as = μέχρι τίνος, εἰς τίνα χρόνον, cp. Ar. *Lys.* 526 ποι γάρ καὶ χρήν ἀναμέναι; It is also possible to join ποι with βλέψασα: ‘to what quarter—to what hope—can you look?’ But the order of the words is certainly against that.—βλέψασα: cp. 888.

960 κτῆσιν, which could depend on στένειν, is perhaps best taken with ἐστερημένη. Though the simple στρεῖσθαι (as distinguished from ἀποστρεῖσθαι) is not usually joined with an acc., there is at least one instance, Eur. *Helen.* 95 πῶς; οὐ τί που σῷ φασγάνῳ βίον στρεῖς;

961 ἐς τοσόνδε τοῦ χρόνου: cp. 14 τοσόνδ’ ἐς ἡβῆς. For δὲ χρόνος as = one’s term of life, cp. Ant. 461 εἰ δὲ τοῦ χρόνου | πρόσθεν θαυμῦμα.

962 ἀλεκτρα...ἀνυμέναι, as Ant. 917 ἀλεκτρον, ἀνυμέναιον. The inverse order of words would be more natural, as the ὑμέναιος escorted the bride and bridegroom to their home. Cp. 164 f., and 187.

γηράσκουσαν, acc. with ἀλγεῖν, while ἐστερημένη (960) depends on πάρεστι. Cp. Eur. *Med.* 1236 δέδοκται τούργον ὡς τάχιστά μοι | παῖδας κτανούσῃ τὴνδ’ ἀφορμάσθαι χθονός, | καὶ μὴ σχολὴν ἀγονσαν ἐκδοῦναι τέκνα. The word γηράσκουσαν, like Electra’s phrase δὲ πολὺς.. βίοτος in 185 ff., must be taken relatively to the ordinary age for marriage. It would suit the data to suppose that Electra was about twenty-five, and her sister a little younger.

963 f. τόνδε, i.e. λέκτρων καὶ ὑμεναίων: as in Tr. 260 τόνδε refers to the preceding phrase, πόλιν τὴν Εύρυτείαν.—ὅπως: cp. Eur. *Herad.* 1051 μὴ γὰρ ἐλπίσῃς ὅπως | αὐθις πατρώας ζῶν ἔμ’ ἐκβαλεῖς χθονός.

965 f. ἢ κάμδον, ‘or mine either.’—πημονὴν, acc. in apposition with the sentence: cp. 130 παραμύθιον: 564 ποινάς.

967 ἐπίστημι: cp. 1052: *Ant.* 636 (*γνώμας*) αἰς ἔγωγ' ἐφέ-
ψυματ.

968 f. εντίβαιαν . . οἴσει, 'win praise of piety': cp. *Ant.* 924
τὴν δυσσέβειαν εύσεβοῦς' ἐκτησάμην: and for οἴσει . . ἐκ, *Tr.* 461
κοῦπα τις αὐτῶν ἐκ γ' ἐμοῦ λόγον κακὸν | ἡγέκατ' οὐδὲ ὄνειδος.—
As θανόντος here denotes the state of the dead, and not the act
of dying, κάτω can be joined to it; though it would have been
clearer if the art. had been added.

970 ff. The compound *τεκτόν* implies the stock from which
she sprang, as in *O. T.* 1084 τούσδε δὲ ἐκφύς, 'such being my
lineage.' It is usu. joined with a genitive.—καλεῖ: this fut.
midd. (used by Ar. *Nub.* 1221 and *Ecc.* 864) seems to occur
only here in a pass. sense; the fut. pass. is usu. κεκλήσομαι,
more rarely κληθόσομαι.—τὰ χρηστὰ = τὰς χρηστάς: cp. 1507:
Ph. 448 τὰ μὲν πανούργα καὶ παλαιτριβῆ...τὰ δὲ | δίκαια καὶ τὰ
χρηστά. With δράν πρός τι, cp. *Plat. Alcib.* 1. p. 134 D εἰς τὸ θεῖον
καὶ λαμπρὸν ὅρωντες.

973 λόγων γε μὴν εἰκείαν, lit., 'as to fame, however,' γε μὴν
merely marking that the speaker turns to a new point. Cp.
O. C. 587 ὅρα γε μήν,—the only other instance of γε μήν in
Sophocles. λόγων implies a contrast with ἔργα,—i.e., the sub-
stantial gains mentioned in 971 f.

975 f. ἀστῶν ἡ ξένων. As in *O. T.* 1489 ff., the poet is
thinking of festivals or spectacles at which Athenian women
could appear in public, when many visitors from other cities
were present.—δεξιώσαται, properly, to give the right hand to
one in welcome; Aeschin. or. 3 § 87 ὁ νυνὶ πάντας δεξιούμενος
καὶ προσγελῶν: then, generally, 'to greet'; Paus. 2. 16. 2 ἵδεν
ἡθελε τὸν γονέα τῆς μητρός, καὶ λόγοις τε χρηστοῖς καὶ ἔργοις
δεξιώσασθαι.

979 f. εὖ βαθηκότιν: cp. 1057: Her. 7. 164 τυραννίδα...εὖ
βεβηκύιαν.—ἀφειδήσαντε, fem. (cp. 1003, 1006). The properly
feminine form of the dual in participles of the third declension
is actually rare, though it was certainly in use (thus ἔχουστα
occurs in an Attic inscr. of 398 B.C.).

προστήτην φόνου, lit., 'became ministers of bloodshed.'
Here, the presence of the dat. ἔχθροις serves to blend the sense
of 'administering' required by φόνου with that of 'standing
forth' to confront an adversary; cp. *Ai.* 1133 ἡ σοὶ γὰρ Αἴας
πολέμιος προύστη ποτέ;

981 f. For τούτων...τάδε, cp. *Ph.* 841.—As dist. from ἕορτας,
the phrase πανδῆμφ πόλει denotes any gathering of the citizens,

as in the ordinary intercourse of the agora; cp. *O. T.* 1489 ποίας γὰρ ἀστῶν ἡξεῖ εἰς ὁμιλίας, | ποίας δὲ ἔορτάς ..; For τοι introducing the final comment, cp. *Ai.* 776.

986 f. συμπόνει and σύγκαμνε are here synonymous, though the idea of effort is more prominent in the former, and that of distress in the latter. Instead of repeating a word, the poet often thus uses a synonym; cp. 1308 f. στέγασ...οἴκοις: *O. T.* 54 ἄρξεις...κρατεῖς: *Ant.* 669 καλῶς...εῦ: *Tr.* 457 δέδουκας...ταρβεῖς.

Electra has already declared her faith that Agamemnon, in the nether world, is the ally of his children (454 ἀρωγόν: cp. 459). Orestes also, as she believes, is now there, working in the same cause. She asks her sister to aid their efforts.

παύσον ἐκ κακῶν: cp. 231 ἐκ καμάτων ἀποταύσομαι. For the aor. imper. combined with the pres., cp. *Ai.* 507 αἴδεσαι, 510 οἴκτηρε.

989 In τοῖς καλῶς πεφυκόσιν both senses of ‘noble’ are involved, just as in *Tr.* 721 ζῆν γὰρ κακῶς κλύνουσαν οὐκ ἀνασχετόν, | ηὗτις προτιμᾶ μὴ κακή πεφυκέναι.

990 f. ἐν τοῖς τοιούτοις κ.τ.λ. These words of the Chorus, though neutral in tone (like their words at v. 369), imply that Electra’s plan is over-bold, and Chrys. speaks as if sure of their approval; which, indeed, she receives at v. 1015.—καὶ κλύνουτι: for the omission of the art., cp. 1498: Aesch. *Ag.* 324 τῶν ἀλόντων καὶ κρατησάντων.—σύμμαχος here merely = σύμφορος, helpful. The figurative sense of the word is usually closer to the literal; as in Antiphon or. 5 § 43 τὸ εἰκὸς σύμμαχόν μοὶ ἔστιν (‘is on my side’).

993 For the place of μῆ, cp. *Ph.* 66 εἰ δὲ ἐργάσει | μὴ ταῦτα. —τεύχεται, ‘remembered’: *Tr.* 682.

995 f. ἐμβλέψασα is a slightly strengthened βλέψασα, implying a more intent gaze; cp. Plat. *Ion* 535 Εἴ δεινόν ἐμβλέποντας, ‘with stern countenances.’—θράσος.. ὅπλα: the acc. as with ἀμφιέννυσθαι, etc.: Schneidewin cp. *Anthol. Pal.* 5. 93 ὥπλισμα πρὸς Ἔρωτα περὶ στέρνοις λογισμόν.

997 f. εἰσορᾶς: cp. 584.—γυνὴ μὲν κ.τ.λ.: as Ismene, too, reminds her sister (*Ant.* 61).—σθνατος δὲ θλασσον.. χερί: this is not merely an amplification of γυνὴ μὲν κ.τ.λ., meaning that a woman’s arm is weaker than a man’s, but refers to the fighting forces at the disposal of the rulers.

1000 ἀπορρεῖ, like water that runs off; cp. *Ai.* 523 ἀπορρεῖ μηῆστις.—κάπι μηδὲν ἔρχεται: so fr. 788. 8 (the waning moon) πάλιν διαρρεῖ κάπι μηδὲν ἔρχεται.

1001 f. τοιοῦτον, so strong and so prosperous.—**ἄλυτος**
ἅπτε: cp. *O. C.* 786 κακῶν ἄνατος: *ib.* 1519 γήρως ἄλυτα.

1004 κτησώμεθ': cp. 217 πολὺ γάρ τι κακῶν ὑπερεκτήσω.

1005 f. λύει here = 'set free,' 'extricate' from trouble, and therefore takes the acc.: cp. *Tr.* 181 ὅκνον σε λύσω.

δυσκλεῶς θανεῖν, a death of ignominy, *i.e.*, such as is appointed for malefactors. The βάξις καλὴ from admiring citizens and foreigners (975) will poorly compensate for the doom which Aegisthus can inflict.

1007 f. οὐ γάρ θανεῖν κ.τ.λ.: here γάρ refers to δυσκλεῶς in 1006: '(a death of ignominy, I say,) *for* mere death is not the worst that we have to fear; we shall suffer a lingering death, and shall long in vain to be put out of our misery.'

1010 κάξερημασται γένος: cp. *Dem.* or. 43 § 73 ἐπιμέλειαν ἐποιησάμην τοῦ οἴκου τοῦ Ἀγνίου ὅπως μη ἔξερημαθῆσται.

1012 δρρητα...κάτελῃ, she will not divulge them, nor act upon them; they will be ἀτελῇ, as finding no accomplishment, and therefore doing no harm. The dat. σοι implies that this is for Electra's own interest.

1013 ἀλλὰ τῷ χρόνῳ ποτέ: for ἀλλὰ cp. 411. The same phrase occurs in *Ph.* 1041: in *Tr.* 201, ἀλλὰ σὺν χρόνῳ.

1015 The difference between πείθον and πιθοῦ is simply that the pres. implies a mental process ('be persuaded,' 'allow the reasoning to weigh with thee'), while the aor. denotes an act ('obey,' 'comply,'—do the thing recommended). πείθον, as more suggestive of gentle entreaty, seems a little the better here; while πιθοῦ is more fitting in v. 1207.

1017 f. καλῶς δ': for the elision at the end of the v., cp. *O. T.* 29.

1019 f. αὐτόχειρι μοι. The older editions have the adverb αὐτόχειρι. Porson restored the adj. here.—μόνη τε: contrast *Tr.* 1194 αὐτόχειρα καὶ ξὺν οἷς χρῆσις φίλων. —οὐ γάρ δὴ rejects the alternative which γε emphasises, as in *O. C.* 110, 265.—κενόν, 'void,' since τοῦργον τόδ' refers to what is still only a project.

1021 f. εἴθ' ἀφελεῖς: cp. 1131 ὡς ἀφελον. The ironical wish is a way of expressing how insane she thinks Electra's present design: 'It is a pity that thy courage was not shown in preventing, rather than avenging, our father's murder.'—πᾶν γάρ ἀν κατεργάσω, lit., 'thou wouldest have achieved anything'; nothing would have been too hard for thee,—even to defeat the murderous conspiracy.

1023 φίσιν γε, *i.e.*, in loyalty,—as she proved by saving her brother; though she had not then the ripe intelligence to grasp the whole situation, or to form a plan for averting the crime. The retort of Chrysothemis shows that she feels the reproach to herself implied by τότε.

1025 ὡς οὐχὶ συνδράσουσα κ.τ.λ.: ‘You wish that I were still ηὔστων νοῦν, *i.e.*, incapable of forming such a plan as that on which I now propose to act. This is a hint that you will not act with me.’—νουθετέσσι has the same tone as νουθετήματα in 343.

1026 εἰκὸς γὰρ κ.τ.λ.: ‘(I will not act with thee), for it is likely that one who makes the attempt should e'en (*καὶ*) fare ill.’ It is perhaps best to take ἀγχεροῦντα in this absolute sense, rather than to supply κακοῦς (or κακά) from κακῶς. The participle is in the masc., since the statement is general: cp. 145.—πράσσαν, not πράξειν. For the pres. inf., cp. 305 μέλλων .. δρᾶν: *Ph.* 1398 f. γῆνεσας .. | πέμπειν. In such cases the notion of fut. time is sufficiently expressed by the principal verb.

1027 ξηλῶ: cp. Eur. *I.A.* 1407 ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἐλλάδος δὲ σέ.

1028 ἀνέξομαι κ.τ.λ.: ‘I will listen patiently *also* when you commend me (as I now listen to your taunts),’—*i.e.*, ‘when, taught by bitter experience, you recognise the wisdom of my advice’: cp. 1044. The point of ἀνέξομαι is that it will be a trial of patience to hear Electra's acknowledgments and regrets when her rash attempt has failed.

1029 μὴ πάθης τόδε, *i.e.*, μὴ ἐπαινεθῆς: as if the mere fact of being praised by Electra was the trial foreseen by her sister.

1030 τὸ κρῖναι, instead of the simple inf.: cp. 1079 τὸ τε μὴ βλέπειν ἔτοίμα: *Ant.* 78. Since μακρὸς here implies ‘long enough,’ an inf. can go with it as with *ικανός*, *δυνατός*, etc.: cp. Thuc. 2. 61 ταπεινὴ (*i.e.*, ἀδύνατος) ὑμῶν ή διάνοια ἐγκαρτερεῖν ἀ ἔγωτε.

χώ λοιπὸς χρόνος: *i.e.*, ‘whether I am right or not, cannot be decided by the present moment alone; there is *also* the future to be considered.’ That is what καὶ marks here, but marks so lightly that if we say, ‘Time enough in the future to decide that,’ the slight emphasis which naturally falls on the word ‘future’ will sufficiently express it.

1033 μητρὶ.. σῇ: cp. 366 καλοῦν | τῆς μητρός.

1034 οὐδὲ αὐ κ.τ.λ. ‘I will not, indeed, act with thee;

but, on the other hand (*αὐ*), I do not hate thee so bitterly as to report thy words'; *i.e.*, if they were reported, the consequences would be direful. For *οὐδὲν* as = *ἄλλον οὐ*, cp. 132.

1035 *ἄλλον οὐδὲν γένεται*: cp. 233.—*οὐδὲν ἀτιμίας*: cp. 404: Dem. or. 4 § 9 οὐ προελήλυθεν ἀσελγείας ἄνθρωπος. The *ἀτιμία* is the rejection (1018 *ἀπορρίψουσαν*) of Electra's earnest and solemn appeal. She means, 'you disclaim hatred of me; but at least do not conceal from yourself the cruelty of the slight which you inflict.'

1036 *ἀτιμίας μὲν οὐδὲν*: for *οὐ*, cp. 905. The genitive is adapted to the form of the preceding verse; 'do not call it *ἀτιμία*: it is *προμηθία*'

1037 *τῷ σῷ δικαίῳ*: *i.e.*, 'you dissuade me from this deed because, as you say, you are anxious for my welfare. Am I not, then (*θητός*), to obey my own sense of duty? Must I obey yours instead?' The peculiarity of the phrase is that *τῷ σῷ δικαίῳ* means here, 'what is right according to you,' whereas it would normally mean, 'the right on which you rely,' 'your plea, or claim.' Cp. 1110 *τὴν σήν κληδόν*.

1039 *ἡ δεινὸν*: cp. *Ant.* 323 *ἡ δεινόν, φῶ δοκεῖ γε, καὶ ψευδῆ δοκεῖν.*—*εὖ λέγουσαν*, because the sentiment expressed by Chrysothemis is sound in itself: *ἔξαμαρτάνειν*, because Chrysothemis assumes that true wisdom is *now* upon her own side, and not upon Electra's.

1040 *φῶ σὺ πρόσκεισαι κακῷ*: cp. 240 n.—Chrysothemis means that Electra *εὐ λέγει*, as upholding a right principle, but *ἔξαμαρτάνει*, in proposing a desperate scheme.

1041 f. *τι δέ;*; *οὐ δοκῶ σοι κ.τ.λ.*: 'You say that I am in error. How then? Do you deny that right is on my side?' Chrysothemis had already admitted that *τὸ δίκαιον* was with Electra (338): she does so here also, but argues, as before, from expediency alone.

1044 *εἰ ποήσεις*: for the fut. indic. ('if you are going to do this') cp. *Ant.* 1155 *εἰ γὰρ ποήσεις, ἵσθι πημανούμενος.*

1045 *καὶ μήν*: cp. 556 n.

1046 *βουλεύσει πάλιν* = *μεταβουλεύσει*. Cp. *Ph.* 961 *εἰ καὶ πάλιν | γνώμην μετοίσεις* ('change it back,'—not, 'change a second time').

1048 *φρονεῖν*: *i.e.*, 'you seem to share none of my sentiments'; cp. *Ant.* 370 f. *ἔμοι... | . . . ἵσον φρονῶν.*

1049 *ταῦτα*, her own rules of conduct, as distinguished from her sister's.

1051 τολμᾶς, ‘bring thyself’ to do it; cp. *O. C.* 184 τόλμα.. | .. ὅ τι καὶ πόλις | τέτροφεν ἄφιλον ἀποστυγεῖν.

1052 οὐ σοι μὴ μεθέψομαι. When οὐ μῆ stands with the fut. indic., it can express either (1) a prohibition, if joined with the 2nd pers.; or (2) a denial, as here, if joined with the 1st or 3rd pers. Cp. Ar. *Ran.* 508 οὐ μῆ σ' ἔγώ | περιόψομάπελθόντ⁵.

1054 καὶ τὸ θηράσθια κενά: cp. *Ant.* 92 ἀρχὴν δὲ θηρᾶν οὐ πρέπει τάμηχανα: and for καὶ, Plat. *Prot.* p. 317 A πολλὴ μωρία καὶ τοῦ ἐπιχειρήματος (‘the very attempt is ridiculous’).—κενά, vain dreams that her sister could ever feel and act with her: cp. 1031 σοὶ γὰρ ὠφέλησις οὐκ ἔν.

After 1057 Chrysothemis enters the house.

1058—1097 Second στάσιμον. 1st strophe, 1058—1069, = 1st antistr., 1070—1081: 2nd str., 1082—1089, = 2nd antistr., 1090—1097. For the metres see Metrical Analysis.

The contrast between the attitude of the two sisters suggests the theme of this ode. Why does not Chrysothemis follow the example of natural piety which the very birds of the air set before us? But impiety will not go unpunished. Let the spirit of Agamemnon hear that Electra now stands utterly alone. She has chosen to suffer, and is ready to die, in her righteous cause. May she yet prevail!

1058 f. *Δινωθείν* here = *ἄνω*: so 1449 *ἔξωθεν*: *Tr.* 601 *ἔσωθεν*: *Ant.* 521 *κάτωθεν*.—*οἰωνοὺς* with *οἱ* (the only example in this word): cp. 1001 *ταιωντὸν*: fr. 881 *τὸν Βοϊώτων νόμον*.—The stork was especially a type of parental and filial piety: Ar. *Av.* 1355 ἐπήν ὁ πατὴρ ὁ πελαργὸς ἐκπετησίμους | πάντας ποίησῃ τοὺς πελαργούδῆς τρέφων, | δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.

1059 f. *ἴστοράμενοι*: for the midd., cp. *Tr.* 909 *ἴστοραμένη*.—(*τούτων*) *ἀφ' ἀν'*: cp. *O. C.* 1388 *κτανεῖν θ' ὑφ' οὐπερ ἔξελή λασαι*.

1061 f. *εὑρωσι*, where *εὑρωνται* would be more usual: cp. 1305 *μέγ' εὑρεῖν κέρδος*.—*ἐπ' ἵρας*, sc. *μοίρας*: cp. Her. 1. 74 *διαφέροντι σφι ἐπὶ ἵρης τὸν πόλεμον*.

1063 *ἄλλ'* οὐ *τὰν κ.τ.λ.* Although the text in the anti-strophic v., 1075, is uncertain, it seems probable that the words ‘*Ηλέκτρα, τὸν ἀεὶ πατρὸς* there represent the true metre, and that therefore Turnebus was right in deleting *μὰ* before *τὰν* here. *μὰ* is similarly omitted in *O. T.* 660, 1088, *Ant.* 758.

1064 *τὰν οὐρανίαν Θέμιν*. There is a twofold fitness in the mention of her here. She is the goddess of just counsel, enthroned beside Zeus (*Διὸς.. πάρεδρος.. Θέμις*, Pind. *Ol.* 8. 21);

and her faithful daughters (the **Ωραι*) will bring the time of vengeance.

1065 ἀπόνητοι = ἄπονοι, free from trouble or suffering; a form found elsewhere only in the adv. ἀπόνητάτα (Her. 2. 14). The reference is explained by the words, τάδ' οὐκ ἐπ' ἵστας τελούμεν; ‘Those of us mortals who neglect these duties do not long escape suffering.’ A reflection suggested by the conduct of Chrysothemis is softened by being put in a general form.

1066 χθονία, preceding βροτοῖσι, serves to indicate that the dead are meant (cp. 462 βροτῶν n.): the dat. is ethic, denoting those who perceive the φάμα.

φάμα: cp. Pind. *O.* 8. 81, where the news of an athlete’s victory is brought to his dead father in the under-world by Αγγελία, daughter of Hermes.

Some write Φάμα. Aeschines mentions Φήμης θεοῦ μεγίστης βωμόν at Athens (or. 1. § 291: cp. Hes. *Op.* 761 f.). But here, I think, φάμα rather hovers on the verge of personification than is actually personified, just as in Her. 9. 100 φήμη.. ἐσέπτατο ἐς τὸ στρατόπεδον.

1067 κατὰ.. βόαστον: for the tmesis, cp. *O. T.* 1198 κατὰ μὲν φθίσας: *Ant.* 977 κατὰ δὲ τακόμενοι—μοι: cp. 144.

1068 f. Ἀτράδαις. As τέκνων in 1071 shows, the ref. is to Agamemnon only; for the plur., cp. 1419 οἱ γῆς ὑπαὶ κείμενοι: Aesch. *Cho.* 49 τοὺς γῆς | νέρθεν.

ἀχόρευτα: cp. *O. C.* 1222 f. (death) ἀνυμέναιος | ἄλυρος ἄχορος: Aesch. *Supp.* 681 (war) ἄχορον ἀκίθαριν.—The ὄνειδη are the dishonours of the house,—not reproaches to the spirit of Agamemnon for inactivity; though it is implied, of course, that now more than ever his aid is needed.

1070 νοσεῖ answers to οἰώνος (—) in 1058: it is certain, therefore, that a syllable has dropped out after it. δῆ (supplied by Triclinius) is at least tolerable, and is not precluded by ἡδη: cp. Eur. *Tro.* 233 δοῦλαι γὰρ δῆ ('very slaves') | Δωρίδος ἐσμὲν χθονὸς ἡδη. So here δῆ will emphasise νοσεῖ.

1071 ff. τὰ δὲ πρὸς τέκνων, acc.: lit., ‘as to the relations between their children.’—διπλῇ φίλοπτις, ‘strife between two,’ ‘strife of sister with sister.’ The use of the word in ref. to a private quarrel is like that of πολέμους in 219.

οὐκέτ’ ἔξιστοται, ‘is no longer equalised’; i.e., cannot be resolved into harmony, does not permit unity of feeling, φιλοτασίᾳ διαίτῃ, in a friendly home-life; for the dat. seems to be

modal rather than instrumental. The boldness of the phrase resides in the fact that διπλῆ φύλοπις, 'strife between two,' is treated as = 'two who are at strife,' and so ἔξισοῦται expresses what would more properly be said of the sisters' minds.

1074 σαλεύει: *O. T.* 22 πόλις... | ἥδη σαλεύει. Plato similarly applies the word to persons, ἐν νόσοις ἡ γήρᾳ σαλεύοντας (*Legg.* 923 B).

1075 Ἡλέκτρα, τὸν ἀεὶ πατρὸς. The traditional interpretation, preserved in the scholia, took πατρὸς with στενάχοντος, as = 'mourning for her sire,' and τὸν ἀεὶ as = τὸν ἀεὶ χρόνον. The gen. in this sense is quite tenable, but there is nothing to show that τὸν ἀεὶ could be used, without χρόνον, as = 'for ever.' Hence it is now generally held that this verse is corrupt.

Far the best conjecture is Heath's, ἀ παῖς, οὗτον ἀεὶ πατρὸς. A marginal gloss on ἀ παῖς, namely Ἡλέκτρα, would easily cause the corruption, especially since the words τὸν ἀεὶ so often stand together.

1078 f. οὐτε.. τε: cp. 350.—τὸ.. μὴ βλέπειν, instead of the simple inf.: for the art., cp. 1030 (n.).

1080 διδύμαν.. Ἐρινύ, Aegisthus and Clytaemnestra. So the word is applied to Helen (*Aesch. Ag.* 749, *Verg. Aen.* 2. 573) and to Medea (*Eur. Med.* 1260).—δοῦσσα, 'when she has slain,' i.e., 'if she can but slay.'

1081 τίς ἀν εὐπατρίς κ.τ.λ.: 'what woman so truly noble is likely ever to be born?' Will the world see again a maiden so worthy of her descent? εὐπατρίς is chosen so as to suggest the *father* to whom she was so loyal.

1082 οὐδεὶς τῶν ἀγαθῶν <γὰρ>. This is a comment on Electra's devotion, as just described. The train of thought is;—'Yet such devotion might be expected in one who is truly noble (in nature as well as in race); *for* no generous soul will stoop to baseness.' By τῶν ἀγαθῶν here are meant οἱ καλῶς πεφυκότες in the full sense (989 n.). The quality of Electra's heroism is such as belongs to them generally; though in the degree of it she is unique.

1083 f. ζῶν κακῶς, by an unworthy, a base life (cp. 989 ζῆν.. αἰσχρῶς).—νώνυμος, proleptic; cp. 18 (*σαφῆ*), 242 (*ἐκτίμους*).

1085 πάγκλαυτον αἰῶνα κοινὸν, 'a life of mourning, shared with thy friends,' i.e., with the unavenged father whose spirit is mourning in the world below (cp. 847 n.). For this sense of κοινὸν, cp. *Ai.* 265 ff.: πότερα δ' ἄν, εἰ νέμοι τις αἴρεσιν, λάβοις, |

φίλους ἀνών αὐτὸς ἥδονάς ἔχειν, | ή καινὸς ἐν κοινῷ λυπεῖσθαι
ξυνών; ‘to pain thy friends, and have delights thyself, or to
share the grief of friends who grieve?’

εἰλον: the ‘choice’ is illustrated by Electra’s replies to the Chorus in the Parodos (121—250), and it is to these more especially that they allude.

1087 τὸ μὴ καλὸν καθοπλίσασα. I believe that *καθοπλίσασα* is corrupt, and has supplanted some word which meant ‘having rejected’ or ‘spurned.’ In the antistrophic verse (1095), βεβώσαν, ἀ δὲ μέγιστ’ ἐβλαστε κ.τ.λ., two short syllables (ἀ δὲ) correspond with the (now) long final of *καλόν*. The best conjecture is J. H. Heinrich Schmidt’s *ἀπολακτίσασα*. Cp. Aesch. *P. V.* 651 σὺ δ, ὁ πᾶ, μὴ ἀπολακτίσης λέχος | τὸ Ζηνός: *Eum.* 141 *κατόλακτίσασ'* ὑπνον.

If *καθοπλίσασα* be retained, the choice is between two explanations, of which I prefer the first.

(1) ‘Having vanquished dishonour’ (schol. *καταπολεμήσασα τὸ αἰσχρόν*), i.e., having overcome the temptation of ignoble ease and security. *καθοπλίζω* elsewhere means to ‘arm’ or ‘equip,’ never ‘to subdue by arms.’

(2) ‘Having made ready an unlovely deed’: i.e., the vengeance on the murderers.

1088 φέρειν, so as to win (cp. 872 μολεῦν), = φέρεσθαι, as of *O. T.* 590. Cp. *Ph.* 117 ὡς τούτο γ’ ἔρξας δύο φέρει δωρῆματα.—ἐν ἐν λόγῳ, ‘in,’ or as we say, ‘on,’ one account.

1090 f. *καθύπερθεν*, an epic word not elsewhere used in Tragedy: this figurative sense of it is not Homeric, but is frequent in Herodotus (as 8. 60 τῶν ἐχθρῶν *καθύπερθε γενέσθαι*. —τεῶν, for the MSS. τῶν, is a simpler and far more probable correction than *τοσόνδι*). The epic and Ionic *τεῶς* is used in lyrics by Aesch. (*P. V.* 162, *Th.* 105, 108): in *Ant.* 604 (lyr.) the MSS. give *τεάν*, which seems right.

1092 ὑπόχειρ (Musgrave’s correction of ὑπὸ χεῖρα) is not elsewhere extant, but is correctly formed (cp. ἐπίχειρ, ἀντίχειρ), and is placed beyond reasonable doubt by the metre. ὑποχείριος is frequent in this sense.

1094 f. μοίρᾳ...σύκεν ἐσθλῷ βεβώσαν: cp. 1056 f. ἐν κακοῖς | βεβήκησ.

1095 ff. μέγιστα...νόμιμα, those ‘unwritten and unfailing’ laws of the gods which prescribe natural piety in human relationships.—*ἴβλαστε*: they are the greatest that have ever ‘come into existence,’ being of divine origin, and antecedent

to any human law: *ἀεὶ ποτε | ξῆ ταῦτα, κοῦδες οὖθεν ἐξ ὅτου φάνη* (*Ant.* 456).

τῶνδε φερομέναν διωτα: ‘on account of these,—*i.e.*, for observance of them,—winning excellent things,’ ‘winning an excellent reward,’—viz., praise of the noblest kind. *τῶνδε* is then a causal gen.: cp. *O. T.* 48 *σωτῆρα κλήσει τῆς πάρος προθυμίας*. That this is the sense of *φερομέναν* here, is strongly suggested by other passages; cp. 968 f. *εὐσέβειαν .. | .. οἴσει*, and esp. *O. T.* 863 ff. *εἴ μοι ξυνείη φέροντι (=φερομένῳ) | μοῦρα τὰν εὐσεπτὸν ἀγνείαν λόγων | ἔργων τε πάντων, ὃν νόμοι προκευται | ὑψίποδες* (‘winning the praise of reverent purity,’ etc.).

1097 *τῷ Ζηνὸς εὐσεβεῖᾳ*, ‘by thy piety towards Zeus’: for the objective gen., cp. *O. T.* 239 *θεῶν εὐχαῖσι*. The mss. have *Διώς*, against metre, just as in *T.* 956 they have *τὸν Διὸς ἀλκιμον γόνον*. In both places, *Ζηνὸς*, the correction of Triclinius, seems the best.

1098—1383 Third *ἐπεισόδιον*. Orestes and Pylades present themselves as Phocians, followed by two attendants (1213), one of whom carries a bronze urn.

Orestes reveals himself to Electra, who gives utterance to her joy (1098—1287).

He then speaks of his plans. The Paedagogus enters (1326), and urges them to lose no more time. Orestes and Pylades, with their attendants and the Paedagogus, enter the house (1375).

Electra, after a brief prayer, follows them in (1383).

1098 f. *εἰσηκούσαμεν*, *i.e.*, from some one in the neighbourhood. These envoys from Strophius (1111) are not supposed to have travelled with the messenger from Phanoteus (670). The poet has skilfully varied the dialogue from the similar one in 660 ff.

δρθῶς θ'. The *v.l.* *δ'* for *θ'*, though it has the better authority, is improbable here.—*τινθα* here = ‘whither’: *Ph.* 1466.

1101 *Ἄγωθον*; for the constr., cp. *Ph.* 444 *τοῦτον οἶσθ' εἰ ζῶν κυρεῖ*;—*φέκηκεν*, ‘has fixed his abode,’—a light touch of dramatic irony, since his tenure of it is so nearly at an end. Plat. *Legg.* 666 E *οὐκ ἐν ἀστεσὶ κατωκηκότων* (but nomads).

1102 *ἀλλ'*, ‘well’: cp. *T.* 229 *ἀλλ' εὐ μὲν ἴγμεθ'*.—*χά φράσας*: cp. Pind. *P.* 4. 117 *δόμους πατέρων .. | φράσσατέ μοι*.—*ἄλιμος*, *i.e.*, *οὐκ ἔνοχος ζημίᾳ*: schol. *ἄμεμπτος*.

1103 f. *τίς.. φράσαεν δν*; For the form of the request, cp.

660 (n.); *O. C.* 70 ἀρ' ἄν τις αὐτῷ πομπὸς ἐξ ὑμῶν μόλοι; For the doubled ἄν, 333 (n.).

ποθευῆται, passive, ‘desired,’ as in *Ph.* 1445 (the only other place where Soph. has the word). The Chorus are meant to understand that the arrival of the new comers has been expected, and will prove welcome, as confirming the news from Phocis. To the ear of the spectator *ποθευῆται* suggests the longing of Electra for her brother’s return.

1105 τὸν· διγιωτὸν: *i.e.*, nearest of kin to Clyt. and Aegisthus; the Chorus do not surmise her relationship to the young Phocian. For the general masc., cp. 145, 1026.

1106 θ', ὁ γύνα. As *ἴθι* was used in entreaty (*O. T.* 46), it is not, in itself, abrupt; but the tone of the direction implies ignorance of Electra’s rank, and is thus in keeping with the part of the Phocian *ξένος*. Orestes,—who thought that he recognised her voice when it was heard from within (v. 80),—can, of course, be in no doubt as to her identity. But he pretends not to know who she is until he hears her name pronounced by the Chorus (1171).

1108 οὐ δή ποθ': cp. *Tr.* 876 οὐ δή ποθ' ᾧς θαυμᾶσα;

1110 f. τὴν σὴν κληδόν: cp. *Ph.* 1251 τὸν σὸν οὐ ταρβῶ φόβον.—Στράφους: see on 45. The name occurs nowhere else in the play.

1113 f. φέροντες, ‘carrying’ (in the urn), refers simply to the mode of conveyance; κομίζομεν, ‘we bring,’ expresses the care with which they perform their mission. In κομίζω, ‘care’ is indeed the primary notion (cp. κομιδῆ): that of ‘taking a thing to a place’ is secondary.

1115 f. τοῦτ' ἔκειν' κ.τ.λ. Three modes of punctuation are possible; the first is perhaps the best, though the second is also satisfactory. (1) To place no point either after ἔκειν' or after σαφές. ‘There, it seems, I clearly see that sorrow (=the sorrow which I foreboded) in your hands.’ σαφὲς is then equiv. to an adv. with δέρκομαι. (2) To place a point after σαφές. ‘This is what I feared (ἔκεινο), now placed beyond a doubt; I see,’ etc. The only objection to this is that the words πρόχειρον κ.τ.λ. then become a little abrupt and obscure. (3) To place a point after ἔκειν', and none after σαφές. ‘That is it; I now see clearly,’ etc. But this colloquialism seems too homely for the style of Sophocles.

πρόχειρον, ‘ready in the hand’: *Ph.* 747 πρόχειρον εἴ τι σοι, τέκνον, πάρα | ξίφος χεροῖν.—Διχθος, *i.e.*, the urn, but with ref. to

the figurative sense, 'woe' (cp. 120, 204): *Ant.* 1172 τί δ' αὐτόδι ἄχθος βασιλέων ἥκεις φέρουν;

1120 κέκευθεν, trans., as in *Il.* 22. 118 δσσα πτόλις ἥδε κέκευθε. In Attic it is elsewhere intrans.

1122 Cp. Aesch. *P.V.* 637 ως τάποκλαῦσαι κάποδύρασθαι τύχας.

1123 ff. δότε (αὐτῷ), ἥτις ἐστι: cp. *Ant.* 35 ὃς ἀν τούτων τι δρᾶ, | φόνον προκεισθαι.—ἐπαιτεῖται: the only instance of the midd.—πρὸς αἴματος: cp. *Ai.* 1305 τοὺς πρὸς αἴματος: Arist. *Pol.* 2. 3, §7 (συγγένεια) ἡ πρὸς αἴματος ἡ κατ' οἰκεότητα καὶ κηδείαν.—φύσιν: cp. 325 n.

1127 f. ψυχῆς Ὄρεστου λουτόν, lit., 'remaining from the life of Orestes.'—ἀπ' ἔλπισιν, far away from my hopes, contrary to them: cp. Apoll. Rh. 2. 863 μάλα πολλὸν ἀπ' ἔλπιδος ἔπλετο νόστος.

οὐχ ὠνπερ (if sound) is best explained as standing, by attraction to ἔλπιδων, for οὐχ αἰσπερ: and the sense is:—'In a manner how contrary to my hopes—not with those hopes wherewith I sent thee forth—have I received thee back.' The notion of contrariety is thus expressed twice over; first by ἀπό, then by οὐχ. If this is awkward in grammar, yet it has a certain pathetic emphasis.

I retain the traditional reading, though not without a suspicion that either ἀπ' or ὠνπερ is unsound. Schaefer proposed ὑπ' for ἀπ'.

1129 f. νῦν μὲν γὰρ κ.τ.λ. The schol. on 1126 quotes *Il.* 19. 288 (Briseis mourning Patroclus): ζών μέν σε ἔλειπτον ἐγώ κλιστήθεν ιώσα, | νῦν δέ σε τεθνηώτα κιχάνομαι.—οὐδὲν δυτα: cp. 1166 τὸ μῆδεν.—βαστάζω: cp. 905 n.—λαμπρὸν refers to the bright light of life in the young face. Cp. *O. T.* 81 λαμπρὸς ὥσπερ ὅμματι: Eur. *Ion* 475 τέκνων οἷς ἀν...λάμπωσιν ἐν θαλάμοις | ...νεανίδες ἥβαι.

1131 ff. ως ἀφελον: cp. *Il.* 3. 428 ως ὥφελες αὐτόθι' ὀλέσθαι. Electra's self-reproach is that her action, without ultimately saving his life, deprived him of funeral rites at home. She goes on to lament that she herself had not rendered those rites (1138 ff.).

τοινθε, the fem. form in Attic inscriptions.—κάνασσασθαι, 'rescue': so the act. in *O. T.* 1351 ἀπό τε φόνου | ἔρρυτο κάνεσσε. The word means esp. to 'recover' what has been lost.—φόνου: cp. 11.

1134 f. θπως.. Κεισο, lit., 'in order that thou mightest have

lain': cp. *O. T.* 1389 οὐ' ἡ τυφλός τε καὶ κλίνων μηδέν, and *ib.* 1392 ωἱς ἔδειξα μῆποτε κ.τ.λ.—τύμβου πατρών: cp. n. on 893.

1136 φυγὰς: as Clyt. says (776 f.), φυγὰς | ἀπεξενοῦτο: and Electra (865 ff.), ξένος | ἄτερ ἐμάν χερῶν | ...κέκενθεν.

1138 τῷ, instrumental (*Ant.* 764).—φθασι, as opp. to ξέναισι (1141). Cp. Pope's *Elegy*, vv. 47 ff.: 'What can atone, oh ever-injured shade! | Thy fate unpity'd, and thy rites unpaid? | No friend's complaint, no kind domestic tear | Pleas'd thy pale ghost, or grac'd thy mournful bier. | By foreign hands thy dying eyes were clos'd, | By foreign hands thy decent limbs compos'd, | By foreign hands thy humble grave adorn'd, | By strangers honour'd, and by strangers mourn'd!'

1139 λαυρός σ' ἐκόσμησο': not merely, 'honoured with washings,' but rather, 'washed and dressed' for the *πρόθεσις*. The sense is thus the same as in *Ant.* 900 f. θανόντας αὐτόχειρ
νῦμας ἔγώ | ἔλουσα κάκοσμησα.

1140 ἀθλιον βάρος, the calcined bones. So in *Il.* 24. 793 (at Hector's funeral), when the body had been burned and the pyre quenched with wine, δοτέα λευκὰ λέγοντο καστίγντοι θέταροι τε. They then place them in a λάρναξ or urn, which is laid in a grave (κάπτερος), and over this a mound (*σῆμα*) is raised.

1141 f. ἐν ξέναισι χερσὶ κηδευθάς: cp. Demades ὑπὲρ τῆς δωδεκαετίας § 9 (in Baiter and Sauppe's *Oratores Attici*, vol. II. p. 314) χιλίων ταφῇ Ἀθηναίων μαρτυρέ μοι, κηδευθεῖσα ταῖς τῶν ἐναντίων χερσίν (a reminiscence of this verse?).—σμυκρός.. δύκος: cp. 758 n.

1143 ff. τῆς ἐμῆς.. τρ. ἀνωφελήτου: for the order of words, cp. 133 n.—παρέσχον, not παρεῖχον, because she is looking back on a closed chapter of her life.

1146 ή κάμοι: for the redundant καί, see on *O. C.* 53 οὐ' οὖδα καγώ.—μητρὸς.. φίλος, her 'dear one,' 'darling.'

1147 οἱ κατ' οἰκον, here = οἱ οἰκέται, as in *Tr.* 934 τῶν κατ' οἰκον. In Aesch. *Cho.* 749 ff. it is a domestic, the *τροφός*, who dwells on her care for the infancy of Orestes. ήσαν, sc. τροφοί.—ἄλλ' ἔγώ τροφός, sc. η.

1148 ἀδελφή σοι, rather than ἀδελφή σοι, since a slight emphasis on the pron. better marks the reciprocity of affection; 'I was thy nurse; and by thee I was ever called "sister." He had other sisters, but it was she who stood in the child's mind for all that "sister" means.—προσηγδώμην: cp. 274.

1149 ff. ἐκλαλούτε: 19 n.—θανόντι, in its simple pathos, is

better than the *v.l.* θανόντα, for which Brunck quotes Eur. *H.F.* 69 καὶ νῦν ἐκένα μὲν θανόντ' ἀνέπτατο.—συναρπάσας, like the more homely συλλαβών in *O. T.* 971.

1152 τέθνηκ' ἔγδο σοι: 'I am dead in relation to thee.' For Electra, this is another way of saying, 'I am dead, so far as any aim or joy in life is concerned'; since the only hopes which made life tolerable to her were centred in her brother. For the dat. *σοι*, cp. *Ph.* 1030 τέθνηχ' ὑμῖν πάλαι. These words are usu. written τέθνηκ' ἔγδο σοι: but the enclitic *σοι* destroys the point.

1154 ff. μήτηρ ἀμήτωρ: cp. *O. T.* 1214 τὸν ἄγαμον γαμον: *Ai.* 665 ἀδωρα δώρα: Aesch. *P.V.* 544 ἀχαρις χάρις.—ἥς, 'concerning whom,' depends primarily on φῆμας προύπεμπες (cp. 317 n.), but also denotes the object of τιμωρός. It must not be taken with λάθρᾳ: the messages were of course secret; the point here is their tenor and their frequency.

1163 f. κελεύθους, from Crisa to Mycenae: δεινοτάτας, since the expected avenger returns as dust. For the poetical plur., cp. 68 ταῖσδε ταῖς ὁδοῖς.—ἀπώλετας: cp. 808.—δῆτ': 842 n.

1165 f. τοιγάρ τὸν δέξαι μ' κ.τ.λ.: cp. *Romeo and Juliet*, act 5, sc. 3, 106:... 'I still will stay with thee, | And never from this palace of dim night | Depart again: here, here will I remain | With worms that are thy chamber-maids; O, here | Will I set up my everlasting rest'...

τὴν μηδὲν, as in *Ai.* 1231 τοῦ μηδὲν = τοῦ θανόντος.—τὸ μηδὲν also can be said of a person who is dead or doomed to death: but here, following τὴν μηδὲν, it rather suggests the state, 'thy nothingness.'

1168 f. μετεῖχον τῶν ισων: cp. Dem. or. 21 § 96 τῶν ισων μετεῖχε τοῖς ἄλλοις ἡμῖν.—μὴ ἀπολείπεσθαι: this mode of writing, which implies synesis, is now more usual than μάπο- (crasis), or μὴ πο- (prodelision). ἀπολείπεσθαι = 'to be left behind by,' and so, 'to be parted from,' 'deprived of': Eur. *Med.* 35 πατρῶας μὴ ἀπολείπεσθαι χθονός.

1171 f. θυητοῦ κ.τ.λ.: 'as thy father was a mortal, so his son, thy brother, was but mortal also': with θυητὸς supply ἦν.—φρόνε, 'bethink thee' (not, 'be patient').

1174 φεῦ φεῦ, τί λέξω; Orestes, deeply moved, speaks to himself, though loud enough for Electra to hear.

λέγων goes with ποι, not with ἀμηχανῶν. Cp. *O.C.* 310 ὁ Ζεῦ, τί λέξω; ποι φρενῶν ἔλθω, πάτερ;

1176—1226 It is well to observe the delicately gradual process which leads up to the recognition.

(i) 1176—1187. She is surprised that *her* woes should affect the stranger, and he hints that they are his own. (ii) 1188—1198. She is thus led to speak more in detail of her sorrows, and of her despair,—caused by her brother's death. (iii) 1199—1204. He once more expresses his pity,—and this time in words which cause her to ask whether he can be a *kinsman*. He does not give a direct answer, but inquires whether the Chorus are friendly, and is assured that they are so.

The preparation is now complete: the actual disclosure follows. (i) 1205—1210. He asks her to give him the urn which is in her hands: she entreats that she may be allowed to keep it, and to pay it the last honours. (ii) 1211—1217. He tells her that she ought not to mourn for her brother. ‘Why,’ she asks: ‘if these are his ashes?’ ‘They are not so,’ he replies, —taking the urn from her hands. (iii) 1218—1221. ‘Where, then,’ she asks, ‘is his grave?’ ‘The living have no grave.’ ‘He lives?’ ‘Yes,—as surely as I live.’

1176 οὐχεὶς ἀλλος: cp. 897 ἔσχον θαῦμα: and for the sense of the aor., 1256, 1465.

1177 κλεινὸν, as a daughter of the great Agamemnon, the names of whose children were widely known.—Though joined with εἴδος, κλεινὸν should not be taken as referring to the fame of her beauty; it is equivalent to κλεινῆς, by the common idiom (785).

1178 καὶ μάλ': here, as in 1455, the καὶ = ‘and.’

1179 ταλαίνης is better taken with συμφορᾶς than with σοῦ understood. Cp. Aesch. *Th.* 695 τάλαιν' ἄρα: *Ai.* 980 ὡροὶ βαρείας ἄρα τῆς ἐμῆς τύχης: where, as here, and in *O.T.* 1395, *O.C.* 409, ἄρα = simply ἄρα.

1180 οὐ δή ποτ', the reading of the scholiast, is clearly better than that which prevails in our MSS., τι δήποτ'. It expresses her first feeling of surprise: she can hardly believe that his pity is for her. In 1184, on the other hand, τι δή ποτ' is fitting: she has recognised the fact, and asks the cause. Cp. 1108.

1181 ἀτέμως, ruthlessly: cp. 444 n.—κάθεως, in the act. sense of ἀθεος, ‘disregarding the gods,’ ‘impious.’ Kinsfolk have wronged their kinswoman. Cp. 124 ἀθεωτατα: Antiphon or. i § 21 ἀθέως καὶ ἀκλεώς πρὸ τῆς εἰμαρμένης ύφ' ὅν ηκιστ' ἐχρῆν τὸν βίον ἐκλιπών.

1182 ή μὲ: *Ant.* 83 μὴ 'μοῦ προτάρβει: *ib.* 736 ή 'μοί.—δυσφημεῖς: cp. 905 n. The schol. gives the sense rightly, τὰ

δύσφημα ταῦτα ὁ λέγεις ἐμοὶ καὶ οὐκ ἄλλῳ τινὶ ἀρμόζει. For the fem. **ἄλην**, cp. 100. The words express, courteously, yet with a certain reserve and dignity, her surprise that a stranger should make the comment; **ἔνει** is significant.

1183 ἀνύμφου, as her forlorn appearance shows (cp. 188 **φίλος οὗτις ἀνὴρ ὑπερίσταται**: also 165, 962).—**τροφής**, way of life: *Ai.* 499 **δουλίαν ἔχειν τροφήν**.

1184 τί δὴ πωτ'. δῆ, which the scribe of L appears to have regarded as the true reading, is slightly better here than **μοι**, which would be an ethic dat. ('I pray thee': cp. 144). The partic. is absolute ('with this steadfast gaze'); it does not govern **τι** (as = 'with what meaning?').

1186 ἐν τῷ.. τῶν εἰρημένων, 'by means of what that has been said?': cp. Plat. *Prot.* p. 324 E **ἐν τούτῳ.. λύεται η ἀπορίᾳ**.

1187 ὅρῶν σὲ κ.τ.λ. 'What,' she asks, 'has quickened this sense of *thy woes?*' 'The sight of *thine*', he answers. Clearly we must write **σὲ**, not **σε**: the antithesis with **τῶν ἡμῶν** (1185) requires it, and otherwise the point is lost.

ἐμπρέπουσαν. Cp. Aesch. *Ch.* 17 (Electra) **πένθει λυγρῷ | πρέπουσαν**: which refers to all the outward signs of grief, and not merely to dress.

1191 πόθεν, predicate: **πόθεν ἔστι τοῦτο τὸ κακὸν ὁ ἔξεσή μηνας**; Cp. *Ph.* 26 **τοῦργον οὐ μακράν λέγεις**.

1192 **έπτα** marks a further aggravation of her lot. His murderers though they are, she is their slave.

1193 ἀνάγκη.. προτρέπει. Cp. *Il.* 6. 336 **ἡμην ἐν θαλάμῳ, ζελον δ' ὥχει προτραπέσθαι**, 'to turn forwards towards' grief, and so, 'to yield myself up to it.' It seems possible that this Homeric use of the middle was that on which Sophocles modelled his use of the act. here. 'Who causes thee to yield to this necessity?'—'subjects thee' to it? No dative occurs with this verb elsewhere; nor is any emendation probable.

1194 **ψιστός**, trans., as in 738 and elsewhere in Sophocles: schol. οὐκ ἵστα πράττει τῷ τῆς μητρὸς ὄνόματι. Cp. *Tr.* 818 **μηδὲν ὡς τεκοῦσα δρᾶ**.

1195 **χερσὸν**, personal violence, hinted at in 627, 912: **λύμῃ βίου**, in respect of food, lodging, dress, etc.; 189 ff. Cp. *Tr.* 793 **λυμαντῆν βίου**.

1198 **προθίκας**, set before me, presented: cp. *Ai.* 1294 **προθέντ' ἀδελφῷ δεῖπνον**.

1201 **τοῖσι σοῖς** was the prevalent reading here, while **τοῖς ιτοῖς** can claim to be the original reading of L: but, in a case

where confusion was so easy, the authority of our MSS. is not great.

The word **ἴγγεντής** in 1202 is the point which inclines me to prefer **τοῖσι τοῖσι**. If he had said **τοῖς τοῖς**,—‘equal,’ or ‘equivalent,’ woes,—that would have explained, indeed, why he should feel sympathy; but it would not have warranted the surmise that he was a kinsman.

1203 **τὸ τῶνδε = αἰδε.** Cp. Plat. *Legg.* p. 657 D *οἱ μὲν νέοι...*
τὸ δὲ τῶν πρεσβυτέρων.

1205 **νῦν** refers to the assurance just given, **πρὸς πιστὰς ἔρεις**: it is clearly better than **νῦν**.

1207 **πιθοῦ:** cp. *Tr.* 470 **πιθοῦ λεγούση.** L, with most MSS., has **πεθοῦ:** see on 1015.

1208 **πρὸς γενέλου:** a formula of solemn appeal, accompanied, perhaps, by the gesture of raising her right hand towards his face. In *Il.* 1. 500 f. Thetis clasps the knees of Zeus with her left hand, and places her right under his chin.

The reading of the MSS., **μὴ ἔδη,** is stronger and more pathetic than **μὴ ἔδῃ:** and **με** is easily understood. For the reiterated **μῆ,** cp. *O.C.* 210 **μῆ,** **μῆ μ' ἀνέρη.** —**ἔδη,** properly, ‘take out of my keeping,’ while **ἀφέλη** would be simply ‘take away from me.’ So Her. 3. 137 **ἔξαρεθέντες τε τὸν Δημοκῆδεα καὶ τὸν γαῦλον.. ἀπαρεθέντες.** —**τὰ φίλατα:** cp. *O.C.* 1110 **ἔχω τὰ φίλατα**’ (his daughters).

1209 **οὐ φήμ' ἔσταν.** Cp. *Ph.* 816 f. **ΦΙ. μέθες, μέθες με...** | NE. **οὐ φήμ' ἔστεν.** He approaches her; she clings to the urn, and at v. 1216 is still holding it; then his words, **ἄλλ' οὐκ** ‘**Ορέστον** (1217), reconcile her to parting with it, and he gently takes it from her hands.

The division of the trimeter (**ἀντιλαβῆ**) marks agitation, as again in 1220—1226, 1323, etc.

τάλαιν' **ἔγω σθέν:** cp. *Tr.* 972 **οἵμοι ἔγω στῦ μέλεος.**

1210 **εἰ στερήσομαι.** For **εἰ** with fut. ind., expressing a matter of grief or indignation, cp. *Ph.* 988 **εἰ μ' οὐτος ἐκ τῶν σῶν ἀπάξεται βίᾳ.** —**ταφῆς**, ‘sepulture’ (not ‘sepulchre,’ **τάφου**, 1169), —i.e., the privilege of depositing the urn in a tomb: see 1140 n. At v. 760 it is said that the ashes are sent, **ὅπως πατρώας τύμβον ἐκλάχῃ χθονός.**

1211 **εὐφημα φάνει.** He means that it is **δύσφημον** to speak of the living as if they were dead (59 n.). This is the earliest hint of the truth,—a hint which she, of course, cannot yet seize. She interprets his first phrase by the second, **πρὸς δίκης**

γάρ οὐ στένεις, as meaning that for *her* it is not right to lament.

1213 οὐ σοι προσήκα: not οὐ σοὶ: the stress is on the verb: 'it is not meet for thee (or for any one) to speak thus.' The pron. can be enclitic, though in a place which would usu. give emphasis: cp. *O.T.* 800 καὶ σοι, γύναι, ταληθὲς ἔξερω.—τίνδε προσφωνεῖν φάτιν (ἀντόν), to apply this epithet to him, viz. θανόντα.

1214 ἀτυμος... τοῦ τεθνηκότος: cp. Aesch. *Ch.* 295 πάντων δ' ἀτυμον κάψιλον θνῆσκειν χρόνῳ. 'Am I so contemned by the spirit of my dead brother,' she asks, 'that my lament would be displeasing to him?' Cp. 442 ff.

1215 By οὐδενὸς he avoids either accepting or correcting τεθνηκότος.—τούτο δ' οὐχὶ σύ, 'but this (*τὸ στένειν*) is not thy part,'—not the thing which it is right for thee to do. Cp. 1470 οὐκ ἐμὸν τόδ', ἀλλὰ σύ, κ.τ.λ.

1216 βαστάζω: cp. 905 n.

1217 πλὴν λόγῳ γ' ἡσκημένον, lit., 'except so far as it has been dressed up in fiction.' ἡσκημένον is a metaphor from dress and ornament: cp. 452: Aesch. *Pers.* 182 πέπλουσι Περσικοὺς ἡσκημένη. For πλὴν.. γε, cp. *Ph.* 441 ποίου δὲ τούτου πλὴν γ' Ὁδυσσέως ἐρεῖς;

1218 τοῦ ταλαιπώρου. She infers that his true ashes rest elsewhere,—among strangers; and that she has missed even the consolation of placing them in a tomb (1210 n.). Thus her former thought (1138 ff.) returns with increased bitterness.

1220 ὦ παῖ. The change from ὦ ζένε (1180, 1182, 1184, 1206) to this less formal mode of address marks her first flash of hope. For παῖ applied to a young man, cp. 455: 1430 (where Electra addresses Orestes and Pylades as ὦ παῖδες). It might perhaps be thought that the word is scarcely fitting in the mouth of a maiden who is only a few years older than the youth to whom she speaks. But it seems natural. A sister who has had the care of a younger brother is apt to feel the interval of age between herself and his contemporaries as greater than it really is.

1221 ἀνήρ, following ὦ παῖ, beautifully suggests how, in Electra's yearning imagination, the youthful brother, the hope of their house, had long been invested with heroic might.

1222 f. τίνδε...σφραγίδα. There is no hint that Electra's memory had been awakened by anything in his appearance, or by his voice; and the mere possession of the ring was no

proof. It is remarkable how swiftly Sophocles glides over the incident, as if conscious that the *σημεῖον* was little more than conventional. The *σημεῖα* of Aeschylus are of a like order,—the lock of hair, like Electra's own; the foot-prints, symmetrical with hers,—and the early work of her hand at the loom: but Aeschylus at least treats them in a thorough and deliberate manner (*Cho.* 168—234). It is Euripides, the innovator on the myths in form and spirit, who invents something more plausible,—the scar over one eyebrow of Orestes, caused by a fall in childhood (*Eur. El.* 513—573).

1224 ὡς φθιτατον φᾶς. Cp. *Ph.* 530 ὡς φίλτατον μὲν ἡμαρ,
ἡδιστος δὲ ἀνήρ.

1225 ὡς φθέγμ'. A beautifully natural expression of her new joy in his living presence. So the solitary Philoctetes welcomes the sound of Greek speech,—ὡς φίλτατον φόνημα (*Ph.* 234).—μηκέτ' ἄλλοθεν πύθη. Cp. 1474: *O.C.* 1266 τάμα μὴν ἔξι ἄλλων πύθη. For μηκέτ', cp. Pind. *O.* 1. 114 μηκέτι πάπταινε πόρσιον.

1226 ἔχω...ἔχοις δει. Cp. *Eur. El.* 578 ὡς χρόνῳ φανεῖς, | ἔχω σ' ἀδέλπτως. OP. κάξ ἐμοῦ γ' ἔχει χρόνῳ.

1228 f. μηχαναστι: as Hamlet (3. 4. 188) is 'mad in craft.'—στεσωσμένον: cp. 60. Here the word implies, 'brought safely home' (*Tr.* 610 ἐς δόμους | .. σωθέντ').

1230 f. συμφοραῖσ. Eustathius p. 647. 37: καὶ η̄ συμφορὰ δὲ οὐ μόνον ἀποτρόπαιος ἀλλὰ καὶ ἀγαθή, ὡς δηλοῖ σὺν ἄλλοις καὶ δὲ εἰπὼν ἐπ' ἀγαθῷ τὸ ἐπὶ συμφοραῖς γεγηθός...ἄπο..—γεγηθός.. δάκρυνος: cp. *Ant.* 527 φιλάδελφα κάτω δάκρυ' εἰβομένη.

1232—1287 A μέλος ἀπὸ σκηνῆς between Electra and Orestes. Strophe, 1232—1352, = antistr. 1253—1272 (a verse being lost after 1264). Epode, 1273—1287. For metres see Metrical Analysis.

1233 γοναὶ σωμάτων κ.τ.λ. This phrase seems to gain in fulness and force if taken as meaning, 'son of the father whom I so loved,' rather than as a mere periphrasis for σώματα φίλατα, 'dearest of all men ever born.' In either case the use of the plur. σωμάτων instead of σώματος (schol. ἀντὶ τοῦ ἐνικοῦ) is very bold, and seemingly unique.

1234 f. ἀρτίως marks her sense of the sudden change from the despair which she was feeling but a few moments before.—οὐδε, meaning herself: for the plur., cp. *O.T.* 1184 ξὺν οἵς τ' | οὐδὲ χρῆν ὁμιλῶν, οὓς τέ μ' οὐκ ἔδει κτανών.—ἔχρηστε: cp. 171.

1236 στῆγ ἔχουσα: so *Ph.* 258 στῆγ' ἔχοντες.

1239 τὴν ἀδμητον: cp. the prayer of the Danaïdes to Artemis,

Aesch. *Suppl.* 149 ἀδμάτας ἀδμάτα | βύσιος γενέσθω.—Ἄρτεμιν: 626 n.

1240 ff. τόδε μὲν.. δν̄ δεῖ. These words express her new exultation in the sense that she has a brother for her champion.—περισσὸν ἄχθος, vainly burdening the ground: cp. fr. 859 ω̄ς οὐδέν εἴσμεν πλὴν σκιᾶς ἐουκότες, | βάρος περισσὸν γῆς ἀναστρωφώμενοι.—ἔνδον.. δν̄ δεῖ. Cp. Eur. *Or.* 928 τάνδον οἰκουρήμαθ'. The phrase is equivalent to γυναικας τάσδε, περισσὸν ἄχθος οὔσας, δεῖ ἔνδον οὔσας.

1243 f. γε μὲν δῆ: cp. *Tr.* 484 ἐπεί γε μὲν δῆ.—Ἄρης, the warlike spirit: cp. Aesch. *Ag.* 78 Ἀρῆς δ' οὐκ ἐνὶ χώρᾳ: id. *Suppl.* 749 γυνῆ μονωθεῖσ' οὐδέν· οὐν̄ ἔνεστ' Ἀρῆς.

1246 ff. ἀνέφελον.. κακόν. Her sorrow—the long and bitter strife with her mother—is one over which, from its nature (*οἷον ἔφυ*), no veil can be drawn; it is manifest to all, and fierce, like the sun in a cloudless summer sky. It is a sorrow which can never be done away with, οὐ ποτε καταλύσμαν, because no reconciliation is possible. And it is one of which no time can efface the memory (*οὐδέ ποτε λησόμενον*).

The author of the scholium on 1245 read ἐπέβαλε. This yields a good sense; 'thou hast mentioned' (*mentionem inieciisti*). Cp. Plat. *Rep.* 344 D οἶνον ἐμβαλὼν λόγον ἐν νῷ ἔχεις ἀπίεναι. The traditional ἐπέβαλε has been explained in two ways. (1) 'You have *mentioned*!' For this sense there is no parallel. (2) 'You have *laid* the burden of the woe *upon* me,'—i.e., 'brought it to my recollection.' This is perhaps just possible: but it is so artificial as to seem improbable.

καταλύσμαν, fitting here, as suggestive of καταλύεσθαι ἔχθραν, πόλεμον, κ.τ.λ.—λησόμενον: 'that never its own burden *can forget*', as Whitelaw renders. The κακόν is half-personified here, though not in the preceding clauses.

The usual explanation is, 'that cannot *be forgotten*'; but λήσομα is nowhere passive.

1251 f. ξοῖδα καὶ ταῦτ': 'these things *also*', i.e., the sufferings to which she has just alluded. The change of καὶ to ταῦ (rightly made in *Ph.* 79) is needless here.

παρουσία may be freely rendered 'occasion'; it seems to be a purposely vague word, intended to suggest 'the presence' of the murderers; a dark hint of the coming vengeance. When their presence admonishes (*φράγι*),—gives the signal for action,—then will be the time to recall their crimes; which are indicated, with a similar reserve, by ξργων τῶνδα.

The v.l. παρρησία, doubtless a conjecture, would enfeeble the passage, and would further require us to alter φράγη.

1253 ff. δέ πᾶς.. χρόνος, 'all time' to come: cp. Isocr. or. 1 § 11 ἐπιλίποι δέ ἀνήμας δέ πᾶς χρόνος, εἰ πάσας τὰς ἔκεινου πράξεις καταριθμησάμεθα. παρὸν, 'when present,' i.e., 'as it comes.' There can be no moment at which she might not fitly make her just complaints. δικῇ goes with ιννέπειν, not with πρέπειν.

μόδις γὰρ κ.τ.λ.: i.e., having waited so long for freedom of utterance, she should not now be required to keep silence.—ισχον, 'have obtained': cp. 1176 n.

1257 σφύζου τόδε, i.e., the ἐλεύθερον στόμα. If she is overheard in the house, she may yet lose the newly-gained freedom. Except in the sense of 'remembering' (993 n.), the midd. of the simple σώζω is somewhat rare.

1259 μακρὰν.. λέγειν: Ar. *Th.* 382 μακρὰν ἔσικε λέξειν.

1260 ff. τίς οὖν, a remonstrance, in which οὖν may be rendered by 'Nay.' ἀξίαν is predicative, and equiv. to an adverb, 'worthily,' 'fitly'; cp. the schol., τίς ἄν, φησί, σοῦ φανέντος δικαίως ἀλοιτο ἀντὶ λόγων σιωπήν; I agree with the schol. also in taking σοῦ πεφηνότος as a gen. absol., rather than as depending on ἀξίαν. For the absolute use of the latter, cp. 298 ἀξίαν δίκην: *O.T.* 1004 χάριν.. ἀξίαν: *ib.* 133 ἀξίως. Join λόγων with μεταβάλοιτ', not with σιγάν: cp. Antiphon or. 5 § 79 ἡλλάξαντο.. εὐδαιμονίας.. κακοδαιμονίαν.—ἄδε, as thou biddest.

1264 After τότε ἄδεις, the mss. have δέ: but the tribrach in the second foot, while there is no caesura in the third, makes an intolerably lame verse. Read εὗται instead of δέ, and scan θεοί as a monosyllable by synizesis. δέ arose from τότε.

ἐπότρυναν, by the oracle (35): an answer to the reproach unconsciously conveyed by ἀέλπτως (1263). He came as soon as Apollo gave the word. After this verse, a trimeter has been lost, as the strophe shows, where v. 1244 (*ἐνεστίν κ.τ.λ.*) is certainly genuine.

1266 f. χάριτος, a grace shown to her, a matter for thankfulness.—ἐπόριστεν is the best correction of the corrupt ἐπόρσεν or ἐπώρσεν. It is true that πορίζω has not elsewhere the special sense of πορεύω, 'to convey,' 'bring': but a poet might easily transfer that sense to it.

1269 f. δαιμόνιον: cp. Xen. *Mem.* 1. 3. § 5 εἰ μή τι δαιμόνιον εἴη.—τίθημι = τίθεμαι: *Ant.* 1166 οὐ τίθημι ἐγὼ | ξῆν τοῦτον.

Electra remembers the warning dream (417 ff.), in which she had already surmised a supernatural agency (411: 459). It is

indeed δαιμόνιον that Orestes, sent by Apollo, should arrive at this moment.

1271 τὰ μὲν . . τὰ δὲ (adverbial), ‘on the one hand,’ ‘on the other.’

1274 ὅδὸν . . φανῆται: cp. 1318 ἔξήκεις ὁδὸν. Here, too, the acc. is ‘cognate,’ since the verb implies ἐλθεῖν.

1276 τί μή ποθέω; He interrupts her entreaty, μή τί με—, by asking, ‘what am I not to do?’ (the negative form of the delib. subjunct.).

1277 f. μή μ' ἀποστερήσῃς . . ἀδονάν: the double acc. with ἀποστερεῖν, though less frequent than acc. of person and gen. of thing, is not rare: cp. Antiphon *Tetral.* B. γ. § 2 τὸ ημισυ τῆς κατηγορίας ἐμαυτὸν ἀν ἀπεστέρησα.—μεθέσθαι, sc. αὐτῆς, epexegetic inf. (lit. ‘so as for me to forego it’): see on 543 δαίσασθαι. Cp. Eur. *Med.* 736 ἀγονσιν οὐ μεθέει ἀν ἐκ γαλας ἐμέ, where the acc. depends on the part., and ἐμοῦ is to be supplied with the verb.—ιεύν, sc. ἀποστεροῦντά τινα.

1279 f. ξενανεῖς, as in 402, *Ph.* 122.—τί μὴν οὐ; ‘why should I not?’ = ‘of course I do.’ Cp. [Eur.] *Rhes.* 706 HM. A. δοκεῖς γάρ; HM. B. τί μὴν οὐ;

1281 f. ὡ φθαί. It seems fitting that, towards the close of these lyrics, Electra should address some words to the sympathetic Chorus,—as she did before, just after the discovery (1227); though at v. 1285 she again speaks to Orestes.

αὐθάν is unquestionably the living voice of Orestes, which ‘she could never have hoped to hear,’ after the apparent proofs of his death. Cp. 1225 ὡ φθέγμ; ἀφίκον: and with οὐδὲ ἀνήπτω, cp. 1263 ἀελπτως: 832 f. εἰ τῶν φανερῶς οἰχομένων | εἰς ‘Αἴδαν ἐλπίδ ὑπόστεις: and 858 f.

1283 f. There can be no doubt that something has been lost before τοχον. Arndt supplies οὐδὲ ἀν, which might easily have been omitted, either through its likeness to αὐθάν just before it, or through the οὐδὲ ἀν above it. δρμάν, for the traditional δργάν, is due to Blomfield (*Mus. Crit.* 1. 214).

δργή in Sophocles means either (1) ‘anger,’ or (2) ‘disposition’: *Ant.* 875 αὐτόγνωτος . . δργά: *ib.* 355 ἀστυνόμους δργάς: *Ai.* 639 συντρόφους δργάν. Neither sense can be fitted into any probable interpretation.

The context is the best guide to the sense which should be restored. Throughout these lyrics, Orestes has been endeavouring to repress Electra’s cries, lest she should be overheard (1236, 1238, 1251 f., 1257, 1259, 1271 f.). The corrupt

words probably referred to this. θραύ is the ‘impulse’ or ‘emotion’ which compelled her to utter her new joy. She turns to these sympathetic women, and excuses her incaution by her happiness.

οὐδέ̄ ἀν τοχὸν is the potential indicative. ἀναυδον, proleptic: Aesch. *Ag.* 1247 εὐθῆμον... κοίησσον στόμα.

1285 τάλαινα is a comment on her own joyous emotion, precisely as in 902 κεῦθὺς τάλαιν' ὡς ἐλδον κ.τ.λ.

1288—1383 The first part of the third ἐπεισόδιον began at 1098, with the entrance of Orestes. Now, after the μέλος ἀπὸ σκηνῆς (1232—1287), comes the second part, going down to the point at which the avengers pass into the house, followed by Electra.

1288 τὰ... περιστ. τῶν λόγων: cp. *Pl.* 24 τάπιλοιπα τῶν λόγων.

1289 ff. καὶ μήτε μήτηρ κ.τ.λ. These verses plainly intimate the poet’s opinion that it would be a fault in art to retard the action at this point by a long narrative.

1290 f. πατρόφαν, properly the epithet of δόμων (492 n.): cp. 960.—(τὰ μὲν) ἀντλεῖ, τὰ δ' ἔκχει: cp. *O.T.* 1228 ὅσα | κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακά: *Tr.* 117 στρέφει, τὸ δ' αὔξει.

ἔκχει, *effundit*: Aesch. *Pers.* 826 ὅλβον ἔκχέη μέγαν: *Anth. Pal.* 9. 367 τὸν πατρικὸν πλοῦτον... | αἰσχρῶς εἰς ἀκρατεῖς ἔξεχεεν δατάνας. As dist. from ἔκχει (profuse outlay on luxury), διασπέραι μάτηρ expresses *aimless* waste, which obtains no return. ἀντλεῖ, *exhaurit*, is properly the general term, while the other two verbs denote special modes of it. But, since τὰ μὲν is implied in τὰ δέ, the sentence is in form a rhetorical climax,—‘spends,’ ‘spends profusely,’ ‘spends aimlessly.’

1292 χρόνου.. καιρὸν, *temporis modum*, due limit or measure of time. Cp. Pind. *N.* 7. 58 τὸν δὲ ἑοκότα καιρὸν ὅλβον | δίδωσι (*Μοῦρα*): Aesch. *Ag.* 785 πῶς σε σεβίζω, | μήδ' ὑπεράρας μήδ' ὑποκάμψας | καιρὸν χάριτος; (‘the due measure of courtesy’).—ἔξεργοι, ‘shut out,’ ‘preclude.’

1294 f. φανέντες, if it be safe for them to enter the house (as it is, cp. 1308): κεκρυμένοι, if it be necessary to wait in concealment until they can safely enter.—γελῶντας: cp. 1153.

1296 f. οὐτω δὲ (σκόπει) δπως: cp. Ar. *Ran.* 905 ἀλλ' ὡς τάχιστα χρῆ λέγειν. οὐτω δὲ δπως ἐρεῖτον | ἀστεῖα.—πιγνώσκειν, ‘detect’: the dat. is instrumental.—νῷν, Orestes and Pylades: cp. 1372 f.—ἐπελθόντοι δόμους: cp. *Ant.* 152 f. ναοὺς χοροῖς | .. ἐπέλθωμεν.

1298 f. μάτην, falsely: 63 n.—εἰντυχήσωμεν is strictly the ‘ingressive’ aorist, ‘when we shall have become prosperous.’

1301 f. καὶ σοι, ‘to thee, on thy part’ (cp. 1146 n.): followed by καὶ τούμδν, as in *O. T.* 165 f. εἴ ποτε καὶ προτέρας ἄτας is followed by ἔθετε καὶ νῦν.

ἄδε... τῆδε: cp. 643. τῆδε is here redundant, repeating the sense of ἄδε for emphasis.—τούμδν = ‘my conduct’: cp. *Tz.* 53 φράσαι τὸ σόν.—For φλον, cp. *O. C.* 1205 ἔστω δ' οὐν ὁπως ὑμῖν φίλον.

1303 κούκι ἡμᾶς, lit., ‘and not as my own,’—i.e., as the fruit of my own efforts. He has a right to restrict the joys which he has bestowed.

1304 κοιδί. The adverbial οὐδὲ goes with βραχὺ, though separated from it; cp. *Il.* 1. 354 νῦν δ' οὐδέ με τυτθὸν ἔτισεν. καὶ precedes it as in Xen. *An.* 3. 2. 4 καὶ οὐδὲ Δία Ήένιον γέδεσθη. —The part. λυτήσασα expresses the condition of δεξαίμην: cp. Andoc. or. I § 3 πάντα τὰ ἀγαθὰ ἔχειν στερόμενος τῆς πατρίδος οὐκάν δεξαίμην.

1306 ἐπηρεοτῆν is a certain correction of the ms. ἐπηρεοτῆν. The midd. is not found in classical writers, though it was frequent later.—δαΐμον, the god who has brought him home (cp. 1266 ff.). Her brother is the καθαρτής πρὸς θεῶν ὠρμημένος (70).

1307 τάνθένδε = τὰ ἐνθάδε: cp. Eur. *Bacch.* 48 εἰς δ' ἀλλην χθόνα, | τάνθένδε θέμενος εὖ, μεταστήσω πόδα.—Not, ‘what should be done next.’ That was, indeed, the regular sense of the sing. τούνθένδε (*Ph.* 895).

1308 ff. στέγας and οἰκοις are synonyms; cp. 986 f. συμπόνει . . σύγκαμν’ (n.).—Electra here gives the information which was to have been brought by the old man (41). He, however, has been in the house since v. 803. At v. 1368 he repeats these facts.

δεῖσης . . ὡς . . δψεται: cp. 1426 f.: Xen. *Cyr.* 5. 2. 12 ἀνδρὸς μὴ φοβοῦ ὡς ἀπορήσεις ἀξίου.

1311 ἐντέτηκε: cp. Plat. *Menex.* p. 245 D ὅθεν καθαρὸν τὸ μῆσος ἐντέτηκε τῇ πόλει τῆς ἀλλοτρίας φύσεως. Lucian *Peregr.* 22 τοσούτος ἔρως τῆς δόξης ἐντέτηκεν αὐτῷ.

1314 f. ητις, with causal force: cp. 187.—ἰειδον suits θανόντα no less than ζῶντα, since she had seen the urn: cp. 1129 νῦν μὲν γάρ οὐδὲν οἴντα βαστάζω χεροῦν.—ἀσκοπα, in a way which she could not have imagined beforehand; cp. 864. As the next verses show, the meaning is not merely, ‘thou hast given me

an unlooked-for joy,' but rather, 'thou hast wrought upon my mind with a bewildering effect of joy,—so that, if the dead returned, I should scarcely marvel.'

1318 f. **ὅτε**, causal: cp. 38.—**τοιαύτην**, so wondrous; prompted and conducted by a god (1266 ff.)—**ὡς σοι** is better than **ὡς τοι**, because, after the emphatic **αὐτός**, the next stress should fall rather on **θυμός** than on **σοι** ('rule me thyself, as thou *wilt*').

1320 f. **οὐκ ἀν δυοῖν ἡμαρτον**, i.e., would have secured one of the two things. Classical Greek idiom preferred this negative form to a positive (such as **δυοῖν θατέρων ἀν ἔτυχον**). The modes of stating the dilemma vary; thus we find: (1) **ἢ γάρ..ἢ**, as here; Andoc. or. 1 § 4 **δυοῖν..οὐκ ἦν αὐτῷ ἀμαρτεῖν·ἢ γάρ..μηνσαι..ἢ ἀποκτεῖναι**: so Dem. or. 19 § 151, etc. (2) **ἢ..ἢ**, as Thuc. 1. 33 § 3 **μηδὲ δυοῖν φθάσαι ἀμάρτωσιν** (not fail to be beforehand with us in one of two things), **ἢ κακῶσαι..ἢ βεβαιώσασθαι**. (3) **εἰ μὲν γάρ..εἰ δὲ**, as Isocr. or. 11 § 43.

1322 f. **τιγάν.. χωρούντος**. Although it is usually the Chorus that announces a new comer, it is best to follow the MSS. in ascribing these words to Orestes, who has already so often enjoined silence (1236, etc.). The **ἀντιλαβή** in 1323 confirms the MSS., since a trimeter is seldom divided between the Chorus and another speaker.—**ἐπήνεστ**: for the aor., cp. 668.

ἐπ' **ἔξοδῳ**: cp. *Tr.* 532 **ὡς ἐπ' ἔξοδῳ**.—**τὰν Ενδοθεν**, sc. **τινός**: cp. 697 (n.).

1324 f. **ἄλλως τε καὶ φέροντες**: i.e., besides the general claim of **ξένοι**, they have this special claim.

οἱ ἀν.. ἀπάστατ: i.e., ostensibly, the relics of a kinsman; in her secret meaning, retribution.

1326 f. The Paedagogus re-enters from the house.

τητόμενοι: 265 n. The faithful old servant scolds them as if he was still their **παιδαγωγός**.

παρ' **οὐδὲν**, 'of no account,' is usu. joined with **εἶναι** (as *O. T.* 983), or with verbs of 'esteeming,' such as **ἄγειν** (*Ant.* 35). The phrase here may be compared with *Ant.* 466 **παρ'** **οὐδὲν ἄλγος** (*έστι*).

1329 f. **οὐ παρ'** **αὐτοῖς κ.τ.λ.** Here **παρὰ** has its simple locative sense, 'beside.' **παρὰ κακοῖς** differs from **τὸν κακοῖς** just as **παρὰ πυρὶ** (*Od.* 7. 154) from **ἐν πυρὶ**. They stand, not 'just on the verge,' but 'just in the midst,' of deadly perils. **αὐτοῖς** is repeated, because it intensifies each of the prepositions. (Cp. 720 **ὑπ'** **αὐτὴν.. στήλην**, n.)

1331 σταθμοῖσι, the door-posts. Cp. *Od.* 22. 181 (with ref. to the watchers at the door of the armoury), τὼ δ' ἔσταν ἐκάτερθε παρὰ σταθμοῖσι μένοντε. For the dat. of place, see 174 n. He stood there to intercept any inmate whom the sound of voices outside might have brought to the doors.

1332 f. ὑμῖν.. ὑμῶν: the repeated pron. has a certain sarcastic force; 'ye would have had your plans in the house,' etc. If any change were needed, ημῖν for ὑμῖν would be the best.—τὰ δρόμου: 85 n. A listener at the doors must quickly have discovered that Orestes had returned; and Clyt. would have been warned. τὰ σώματα is a hint that the lives of the avengers would then have paid the penalty.

1334 f. νῦν δ'.. καὶ νῦν. Cp. *Tr.* 88 νῦν δ' (= 'but as it was'), followed in 90 by νῦν δ' (= 'but now').

1338 ἀπηλλάχθαι: for the perf. (implying 'at once'), cp. 64 n.: *Ai.* 479 ἄλλ' ή καλῶς ζῆν ή καλῶς τεθνηκέναι | τὸν εὐγενῆ χρῆ. In 1335 we had ἀπαλλαχθέντε: cp. 163, n. on γάν.

1339 τάντεῦθεν, 'the next things,' i.e., the conditions with which he will have to deal as soon as he enters. Cp. 728 κάντεῦθεν, and 1307 n. on τάνθένδε.

1340 ὑπάρχει κ.τ.λ., 'it is secured that no one shall recognise thee': cp. Eur. *Heracl.* 181 ἄναξ, ὑπάρχει μὲν τόδ' ἐν τῷ σῇ χθονί, | εἰπεῖν ἀκούσαι τ' ἐν μέρει πάρεστι μοι.—For the verbal ambiguity of σε.. τινά, cp. *Ant.* 288.

1341 ὡς ξοκεν, ὡς τεθν.: for the double ὡς, cp. *Ant.* 735 ὁρᾶς τόδ' ὡς ἐρήκας ὡς ἄγαν νέος; The pron. με is easily understood; cp. 1200.

1342 εἰς τῶν ἐν "Αἰδουν.. ἀνήρ, 'one of the dead': for this indefinite use of εἰς, cp. Isocr. or. 20 § 11 ὁν οὗτος εἰς ὅν τυγχάνει. More often τις is added, as Ar. fr. 418. 2 τῶν ἀδολεσχῶν εἰς γέ τις. Here ἀνήρ virtually = τις.

1343 χαίρουσιν οὖν τούτοισι..; Though ἐν has L's support, οὖν, the prevalent reading, is far better. With ἐν, the sense would be, 'rejoice under these circumstances' (not, 'in these things').

1344 f. τελονμένων cannot mean 'when the *deed of vengeance* is being done.' Rather it is a purposely vague phrase; 'when our task is being finished'; 'towards the end': i.e., when, the vengeance having been taken, that work is being crowned by re-establishing a rightful rule in the house.—For the neut. plur. part. in the gen. abs., without subject, cp. Aesch. *Th.* 274 εὐ ξυντυχόντων: Eur. *I.A.* 1022 καλῶς δὲ κρανθέντων.

άς δε νῦν ἔχει, but, as things stand now, τὰ καίνων πάντα καλῶς (ἔχει), all the conditions on their part (that of Clyt. and Aeg.) are good (for us), καὶ τὰ μῆκαλῶς (ἔχοντα), even those which are not morally good,—viz., Clytaemnestra's joy at the death of her son, and those insults which expressed her new sense of security (773—803).

I.347 οὐχὶ ξυνίης; The ἀντιλαβή marks the interest of the moment: cp. 1209 n.—οὐδὲ γ' εἰς θυμὸν φέρω: lit., ‘No, I cannot even bring (a conjecture) into my mind’; ‘I cannot form an idea.’ The phrase occurs nowhere else, and is not really like *O.T.* 975, μῆν νῦν ἔτ' αὐτῶν μηδὲν ἐσθυμὸν βάλγεις (‘lay to heart’).

I.349 f. ποιῷ is conformed to **θηῷ** in 1348, since the acc. for **οἰσθεῖ** is suppressed; the practice being that, in a curt question such as this, **ποῖος** takes the case of the word to which it refers (e.g., *O.T.* 1176 **ποίων**; *Ai.* 1322 **ποίους**). It implies that, for the moment, she fails not only to recognise the man but to recall the occasion.

οὐ...χρόνοι: the long space between the words is noteworthy; cp. *Ph.* 598 f. (τίνος . . χάρων).—**πέδον:** cp. *O.C.* 643 δόμους στείχειν.—**ὑπεξεπέμφθην:** cp. 297 ὑπεξέθουν (n.).—**σῆμη προμηθεά:** cp. 12, 1132 f.

I.352 προσηύρον πιστὸν, ‘*found a true ally*’: **πρὸς** denoting the acquisition. Cp. Polyb. 1. 59. 6 προσηύρεθη η̄ πρὸς τὴν συντέλειαν (*χορηγία*), ‘the funds for the completion of the enterprise were made up.’ Classical prose preferred **προσεξεψικα** (*Isochr.*), or **προσεπεξεψικα** (*Thuc.*).

I.354 φῶ, day, as in 1224.

I.356 τόνδε κἀμ': he saved Orestes from murder, and Electra from that bereavement.—**ἴσωσας**, not **ἴσωσεν**, in spite of **κείνος**. Cp. Eur. *Heracl.* 945 ff. ἕκείνος εἰ σύ, followed by ὃς . . η̄ξίωσας. So, when a speaker has referred to himself in the 3rd person, he quickly reverts to the first, as in *O.C.* 6 ἔμοι follows Οἰδίπουν in v. 3.

I.357 f. ὡ..χεῖρες: she takes his hands in her own. This explains why the poet has not written **φιλάτας..χεῖρας**: we see, too, how natural is the transition to **ἔχων**, as she is looking in her old friend's face. The sense is, **ἔχων πόδας οἱ τὰ ἥδιστα ὑπηρέτησαν**, viz., in the journeys to and from Phocis.

I.359 οὐδὲ οἴφαινες, ‘and didst not give any light.’ This absolute use of the word is sufficiently interpreted by the context; it is scarcely needful to supply (e.g.) **τὴν ἀληθειαν**, or **συνόντα σεαυτόν**.—For **ἄλλα με** cp. *Ai.* 361.

1360 ἔργ' ἔχων, ‘possessed of them,’ ‘knowing them’: ἔργα being ‘facts,’ as opp. to λόγοι (59 f. ὅταν λόγη θανὼν | ἔργουσι σωθῶ). Cp. *Ant.* 9 ἔχεις τι κείσηκουσας;—For ἔμοι, after με, cp. *O.C.* 811 μηδέ με | φύλασσ' ἐφορμῶν ἔνθα χρή ναίειν ἐμέ.

1361 πατέρα. This is the only tragic trimeter in which the third foot is formed by a single word of three short syllables. When the third foot is a tribrach there is usu. a caesura both in the third and in the fourth foot (as *O.T.* 248 κακὸν κακῶς νιν ἄμορον ἐκτρύψαι βίον: cp. Eur. *Tro.* 497): or at least in the third foot (as *Ant.* 31). But it should be observed that the pause after χαῖρ', ω πάτερ makes a vital difference. The movement of the verse begins afresh at πατέρα, and the effect of that word to the ear is like that of a tribrach in the first, rather than in the third, place of a trimeter.

1364 ff. τοὺς..ἐν μέσῳ λόγους, the story of the brother's and sister's experiences in the interval since Orestes left Mycenae. Cp. Eur. *Med.* 819 περισσοὶ πάντες οὖν μέσῳ λόγοι (between the present moment, and her deed).

The acc. τοὺς..λόγους is resumed in 1366 by ταῦτα, because the sentence πολλὰὶ κ.τ.λ. has intervened. Cp. Thuc. 2. 62 τὸν δὲ πόνον...ἀρκείτω μὲν ὑμῖν καὶ ἐκείνα ἐν οἷς ἀλλοτε..ἀπέδειξα οὐκ ὄρθως αὐτὸν ὑποπτευόμενον.

κυκλοῦντα, the form originally written by the scribe of L, is confirmed by usage, though the other reading, κυκλοῦσται, displaced it in most MSS. *Tr.* 129 κυκλοῦσιν is the only instance of κυκλεῖν used intransitively which occurs in Greek before Aristotle.

1367 σφῆν δ' ἐννέπω γε: ‘And further’ (*γε, i.e.,* besides counselling Electra), ‘I tell you,’ etc.: cp. *Ai.* 1150 ἐγὼ δέ γ' ἄνδρ' ὅπωπα κ.τ.λ.

1370 f. τούτοις refers to ἀνδρῶν in 1369, the male domestics, who are supposed to be now busied out of doors. Άλλοισι are the body-guards, δορυφόροι, of Aegisthus, who may be expected to return ere long from the country (313); σοφωτέροις (μάχεσθαι), as being trained to arms. Since the two comparatives, σοφωτέροις and πλείοσιν, are not linked by a conjunction, τούτων cannot be construed with both; it is perhaps best taken with πλείοσιν. ‘Ye will have to fight both with these men (the οἰκέται), and with others of greater skill, more numerous than these.’

1372 f. οὐδὲν is adv.: lit., ‘this task would no longer seem to be in any way (οὐδὲν) a case for many words, but for entering,’

etc. The two constructions of ἔργον ἔστιν, as = *opus est*, are here combined. (1) For the gen., cp. Ar. *Plut.* 1154 οὐκ ἔργον ἔστιν οὐδὲν στροφῶν: (2) for the inf., *Ai.* 11 καὶ σ' οὐδὲν εἴσω τῆσδε παπταίνειν πύλης | ἐτ' ἔργον ἔστιν. The peculiarity here is that, instead of the simple ἔργον, we have τόδε τούργον, from which ἔργον has to be supplied with the gen. and with the inf. Cp. Eur. *Andr.* 551 οὐ γάρ, ως ἔσκε μοι, | σχολῆς τόδ' ἔργον.

1374 f. πατρῷα, instead of πατρώων: cp. 1290 n.—Θη. images of the gods (*O. T.* 886 δαιμόνων ἔδη), placed in the πρόσπλα, here a statelier term for πρόθυρον, the porch or vestibule of the house. The gods of the entrance were esp. Apollo Agyieus (cp. 637 προστατήριε), and Hermes.

προσκύναντε: the worshipper stretched forth his right arm towards the image, presenting to it the flat of his hand, by bending back the wrist; then kissed his hand, and wasted a salute to the god. Orestes and Pylades perform this act of reverence before each ἔδος in the vestibule. Meanwhile, turning towards the statue of Apollo Lykeios which stands in front of the palace (645), Electra makes her prayer.

Orestes and Pylades, with their attendants and the Paedagogus, enter the house.

1378 ἔχομι: optat. of indefinite frequency in past time; cp. *Tr.* 905 κλαῖε δὸργάνων ὄτουν | ψαύσειεν.

λιταρεῖ, earnest, devout: cp. 451 n.—προστῆν σε, presented myself (as a suppliant) at thy shrine. Similarly προστάτης is 'one who presents himself before a god,' 'a suppliant,' *O. C.* 1171, 1278. The only other trace of προστήναι as = 'to approach,' with an acc., is in a fragment from the *Tyrō* of Sophocles: προστήναι μέσην | τράπεζαν ἀμφὶ σίτια καὶ καρχήσια.

1379 οὐσιῶν ἔχω | αἰτῶ : lit., 'I make the prayer with such means as I have'; i.e., no longer with offerings—since none are at hand—but with heartfelt vows. Schol. ως δυνάμεως ἔχω, λόγοις ἀξιοῦν, οὐθεῖν.

1380 I read προπίπτω, as metre requires, not προπίτνω. The first syllable of πίτνω is never long.

1382 τάπιτίμια. Eur. *Hec.* 1086 δράσαντι δ' αἰσχρὰ δεινὰ τάπιτίμια.

Electra enters the house.

1384—1397 Third stasimon. Strophe, 1384—1390 = an-

tistr., 1391—1397. For metres see Metrical Analysis.

This short ode fills the interval of suspense. The Chorus

imagine the avengers, who have just passed within, as guided by divine powers to their goal.

1384 θεοί, like *Tr.* 821 ἵδ' οἶον, ω̄ παῦδες κ.τ.λ.

προνέμεται expresses a gradual and regular advance. προνέμεσθαι is lit. ‘to go forward in grazing.’ The midd. occurs only here; nor is the act. found in a strictly parallel sense.

1385 τὸ δυσέριστον αἷμα, bloodshed, deadly vengeance, against which the guilty will strive in vain. δυσέριστον = δύσμαχον: cp. 220 οὐκ ἐριστά.—φυσῶν: cp. Eur. *I. A.* 125 οὐ μέγα φυσῶν θυμόν ἔπαρει | σοὶ..; *I. T.* 288 (the Erinyes) πῦρ πνέουσα καὶ φόνου.

1386 δωμάτων ὑπόστεγοι: cp. *Ai.* 796 σκηνῆς ὑπανδον: Aesch. *Eum.* 669 σῶν δόμων ἐφέστιον.

1387 f. μετάδρομοι..κύνες, the Erinyes. Cp. Aesch. *Ch.* 1054 σαφῶς γὰρ αἰδὲς μητρὸς ἔγκοτοι κύνες.

1389 ἀμμενεῖ was in the schol.’s text (see cr. n.), and is clearly better than ἀμμένει. For the apocopè of ἀνά in comp., cp. *Ant.* 1275.

1390 τούτῳδν φρενῶν δινερον: cp. 492 n.—αἰωρούμενον. Cp. Her. 8. 100 (of Mardonius) ὑπὲρ μεγάλων αἰωρηθέντα, ‘in suspense concerning great issues’ (victory or death).

1391 f. ἐνέρων..ἀρωγός. Orestes is the champion, not only of his father’s spirit, but also of Hades, who is ‘not regardless’ (184), and of the other powers invoked by Electra from the nether world (110 ff.). Cp. *O. T.* 126 Λατον δ' ὀλωλότος | οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.

1393 ἀρχαΐστοντα. He is to eject the usurper, and to recover his inheritance (cp. 72: 162: 1290).

1394 νεάκοντον αἷμα χειροῖν ἔχων. The words, if sound, mean, ‘bearing keen-edged death in his hands.’ αἷμα is the deed of blood by which vengeance is to be taken. νεάκοντον refers primarily to the keen edge of the weapon (sword or dagger) with which the blow is to be dealt; but may suggest also the keen edge of the avengers’ resolve (Aesch. *Th.* 715 τεθηγμένον τοί μ' οὐκ ἀταμβλυνεῖς λόγῳ).

The bold use of αἷμα may be illustrated by Aesch. *Ch.* 932 πολλῶν αἰμάτων, ‘many deeds of blood’; Eur. *Or.* 284 εἰργασται δ' ἐμοὶ | μητρῶν αἷμα, ‘the murder of a mother.’

If νεάκοντον is right, the α must be short.

1395 f. δὲ Μαλας δὲ παῖς. Hermes χθόνιος, whom Electra had already invoked (111), acts here in his twofold quality as πομπαῖος and δόλιος. Cp. *Ph.* 133 Ἐρμῆς δ' δὲ πέμπων δόλιος ηγήσατο νῦν.

'Ἐρμῆς σφ' ἀγει' is the most probable reading. If the *σ* of *σφ'* had been lost after 'Ἐρμῆς, *φ' ἀγει'* might have led to *ἐπάγει*, and this to mistaken remedies, such as *ἐπεισάγει* (cr. n.).

1398—1510 Exodus: the vengeance.

1398—1441 A kommos. It falls into two principal parts.

(1) 1398—1421; the death of Clytaemnestra. (2) 1422—1441; Orestes and Pylades re-enter; Aegisthus approaches; and they prepare to receive him.

The general structure of this kommos is clearly strophic; but critics differ on details. The simplest view is that of Dindorf and others, that vv. 1398—1421 form a single strophe, = anistr. 1422—1441. The lyric verses 1407, 1413—4, and 1419—1421, correspond respectively with 1428, 1433—4, and 1439—1441: for these, see Metrical Analysis.

1398 Electra hastens out of the house. She performs the part of an *έξαγγελος*, so far as to describe the situation at this moment in the house: then Clytaemnestra's cry is heard, like that of the dying king in Aesch. *Ag.* 1343 ff.

1399 τελοῦσι, fut.

1400 f. τάφον: cp. 1140 n.—λίβητα, the urn: cp. Aesch. *Ag.* 444 *σποδοῦ γεμίζων λέβητας εὐθέτον*.—κοσμεῖ. In *Il.* 23. 253 f. the golden urn containing the bones of Patroclus is 'covered with a linen veil.' In *Il.* 24. 796 the urn with Hector's ashes is 'shrouded in soft purple robes.' Some such 'dressing' is denoted by *κοσμεῖ* here; but wreaths of flowers may also be meant.

1404 Clytaemnestra's voice is heard from within.

αἰαῖ· ω στέγαι. Dindorf (*Metra* p. 106) reads these words as a dochmiac (— — — — —): Nauck and Wecklein take them as an iambic tripody (— — — — —). The latter view seems correct. The hiatus after *αἰαῖ* is excused by the pause.

1407 ἀνήκουστα, lit., 'not to be heard': then, 'dreadful to hear'; cp. ἄρρητα. So Eur. *Hipp.* 362 ἔκλυει, ω, | ἀνήκουστα
τᾶς | τυράννου πάθη μέλεα θρεομένας.

1410 ίδον, referring to *sound* (as we could say, 'there!'): so *Ai.* 870 ίδον, | δούπον αὖ κλύω τινά.—μάλ' αὐτὸν: *O. C.* 1477 ἕα,
ίδον μάλ' αὐθίς ἀμφίστατα | διαπρύσιος ὅτοβος.

1411 f. ἐκ σέθεν: for ἐκ, cp. *O. C.* 51 κούκλος ἐκ γ' ἔμοιν
φανεῖ.—δὲ γεννήσας πατήρ: cp. 261: *Tr.* 311 δὲ φιτύσας πατήρ.

1413 f. The traditional reading *φθίνει φθίνει* is vindicated, and all difficulty is removed, by the slight change of *σε* to *σοι*. The *μοῖρα καθαμέρια* is the fate which has afflicted the house day by day. In the only other place where *καθαμέριος* occurs (Eur.

Ph. 229), it has this sense, ‘daily’; nor is any other, indeed, tenable. (Cp. 259 κατ’ ἡμαρ.) This fate is now being extinguished (φθίνει) by the righteous act of vengeance, which, according to the poet’s view in this play, closes the misfortunes of the race (cp. 1510 τῇ νῦν δρυῆ τελεωθέν). For φθίνειν said of an *evil* which wanes or dies out, cp. fr. 718 (*ὑβρις*) .. ἀνθεῖ τε καὶ φθίνει πάλιν.

1415 f. Cp. Aesch. *Ag.* 1343 ΑΓ. ὥμοι, πέπληγμαι καιρίαν πληγὴν ἔσω ... 1345 ὥμοι μάλ’ αὐθις, δευτέραν πεπληγμένος.—διπλῆν: cp. O. C. 544 δευτέραν ἔπαισας.

εἰ γὰρ Αἴγισθῳ γ’ ὅμοῦ (adv.). The dat., suggested by ὥμοι, depends on the notion which that exclamation implies; as if (e.g.) κακὸν ἤκει μοι were followed by εἰ γὰρ Αἴγισθῳ γ’ ὅμοῦ ἤκειν.—The reading Αἴγισθῳ θ’ ὅμοῦ, though not impossible, is very awkward. The sense would be: ‘Oh that thou wert crying,—“and woe to Aegisthus also”!’

1417 f. τελοῦσ’ ἀρά, ‘are doing their work.’ τελοῦσι is transitive, though the object (τὸ ἔργον) is not expressed.—οἱ .. κείμενοι, Agamemnon: for the plur. (like οἱ .. θανόντες, 1421), cp. 146 γονέων, n.—ἴπαλ: 711 n.

1419 f. παλίρρυτον: cp. 246 πάλιν | δώσονσ’ ἀντιφόνους δίκας: Od. 1. 379 παλίντιτα ἔργα, deeds of retribution.—ἴπεξαιροῦσι: cp. Eur. *Hipp.* 633 ὅλβον δωμάτων ὑπεξελών.

1422 f. Enter Orestes and Pyræades from the house.

καὶ μὴν: 78 n.—στάζει θυηλῆς: the gen. depends on the notion of fulness; cp. O. C. 16 βρύνων | δάφνης: fr. 264 ἀραχνᾶν βρίθει.—The θυηλή is φόνος. Cp. Shakesp. *H. IV.*, pt. 1, act 4, sc. 1, 113, ‘They come like sacrifices in their trim, | And to the fire-eyed maid of smoky war | All hot and bleeding will we offer them.’

ψέγειν, Erfurdt’s correction of λέγειν, deserves the favour which it has found with almost all editors from Hermann onwards. If λέγειν be sound, the sense must be, ‘utterance fails me,’—at a moment so terrible. But οὐδὲ ἔχω λέγειν is not equivalent to οὐδὲ ἔχω φωνεῖν, nor, again, to οὐδὲ ἔχω τί λέγω (or τί φῶ).

1424 κυρεῖτε is a certain correction of κυρεῖ. With Hermann’s conjecture, κυρεῖ δέ, the sense would be, ‘now, how goes it?’—δέ giving animation to the question.

1425 θέστιστεν: cp. 36 f. Contrast the calm confidence of Orestes with his words of anguish in Aesch. *Ch.* 1016 f., ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν, | ἄζηλα νίκης τῆσδε ἔχων μάσματα.

1426 f. ἐκφοβού.. ὡς: 1309 n. The sense of λῆμα is not necessarily either good or bad; thus Pind. *P.* 8. 44 τὸ γενναιόν .. | .. λῆμα: *O. C.* 960 λῆμ' ἀναιδές: though it generally implies at least a *strong spirit*.

1429 ἐπροδήλων, like ἐκ τοῦ ἐμφανέος (*Her.* 4. 120), ἐκ τοῦ προφανούς (*Thuc.* 3. 43 § 3): ἐκ being used as above in 455, 725. In this adverbial phrase the adj. is merely a stronger δῆλος, as in *Ai.* 1311 θανεῖν προδήλως ('before all eyes').

1430 ὡς παῖδες: cp. 1220 ὡς παῖ, n.—οὐκ ἄψορρον, sc. εἴσιτε, into the house. Cp. *Ai.* 369 οὐκ ἐκτὸς ἄψορρον ἔκνεμεί πόδα;

1431 ἐφ' ἡμῖν, 'in our power'; cp. *O.C.* 66 ἢ πὶ τῷ πληγθεὶ λόγος; *Ph.* 1003 μὴ πὶ τῷδε ἔστω τάδε. The sense of ἐφ' ἡμῖν is the reason for giving the words to Electra, and not, as L does (cr. n.), to Orestes.

1433 βῆτε κατ' ἀντιθύρων, 'make for the vestibule.' If the words are sound, κατά, lit., 'down upon,' denotes the *point on which* the rapid movement is directed. The peculiarity here is that, while the movement is literal, the descent is figurative. I do not know any real parallel for this use of κατά. It seems to justify some suspicion of the text.

Here, τὰ ἀντιθύρα seems to mean, as in the *Odyssey*, a place close to the doors; probably just *inside* of them, and (from that point of view) 'over against them'; a *vestibule*, or entrance-hall. Cp. 328 πρὸς θυρῶν ἐξόδοις. As προθυρῶν was a collateral form of πρόθυρον (*Etym. Magn.* 806. 4, etc.), ἀντιθυρῶν may have been such a form of ἀντιθύρον. If so, the desirable accus. for κατὰ could be at once obtained by κατ' ἀντιθύρων'.

1434 εὖ θέμενοι: cp. *O.T.* 633 νεῖκος εὖ θέσθαι: fr. 324 ἦν παρὸν θέσθαι καλῶς | αὐτὸς τις αὐτῷ τὴν βλάβην προσθῆ φέρων.—τάδ' ὡς πάλιν, sc. εὖ θῆσθε. For πάλιν as = 'in their turn,' cp. 371.

1435 ἢ νοεῖς, lit., hasten 'on the path that thou hast in view,'—i.e., to the execution of the plan within the house. Cp. *Ai.* 868 πᾶς γὰρ οὐκ ἔβαν ἔγώ;

The ground for giving the words ἢ νοεῖς to Electra, rather than to Orestes, is not merely that her share in this verse then becomes the same as in v. 1415. The better reasons are these: (1) the simple τελοῦμεν is thus far more forcible. (2) ἢ νοεῖς, if said by Orestes, would be a feeble reference to the wish of the Chorus; as said by Electra, it is a natural comment on τελοῦμεν.

1436 καὶ δὴ βεβῆκα: cp. 558 n.: *Tr.* 345 καὶ δὴ βεβᾶστι. Exeunt Orestes and Pylades.

1437—1441 These verses are antistrophic to 1417—1421. δι· ἀτὸς implies gentle, whispering tones; cp. Theocr. 14. 27 χάμιν τοῦτο δι· ὥτὸς ἔγερτο πόχ' ἀσυχον οὐτως.—ὡς τηπίως, ‘as if kindly,’ ‘with seeming gentleness’: not like ὡς ἐπηρύμως in 1452.—λαθραῖν, as epith. of ἄγωνa, has a predicative force,—‘that he may rush upon his doom without foreseeing it’; it may thus be represented by an adv., ‘blindly.’—δίκας ἄγωνa. δίκη is the just retribution which awaits him. δίκης ἄγων is the struggle which this retribution brings upon him,—his conflict with the avenging power.

After 1441 Aegisthus enters.

1444 ναυαγλος: cp. 730, where, however, it refers to the general wreck of chariots. Here it ought to denote the later and independent disaster, which affected the chariot of Orestes only.

1445 σέ τοι: cp. *Ant.* 441.—κρίνω = ἀνακρίνω, ‘question’: *Tr.* 314 τί δ' ἂν με καὶ κρίνους;

1448 f. συμφορᾶς, which can denote either good fortune (1230) or evil, suits the purposed ambiguity. For the ear of Aegisthus, her reply means: ‘Of course I know; else I should be a stranger to the fortune of my nearest *kinswoman*,’—viz., her mother. She leaves him to decide whether she means that Clytaemnestra is afflicted or rejoiced by the news. And meanwhile ή συμφορὰ τῆς φιλτάτης has a further meaning—Clytaemnestra’s death—which he cannot yet surmise.

Possibly this is the only ambiguity intended. But τῆς συμφορᾶς.. τῶν ἐμῶν τῆς φιλτάτης might be genitive of ή συμφορὰ τῶν ἐμῶν ή φιλτάτη, ‘the most welcome fortune of my kindred,’—i.e., ‘my brother’s return.’ Cp. 1273 φιλτάταν | ὅδον. To intend this as an inner meaning would certainly be quite in the manner of Sophocles.

1451 φθηγ γὰρ προξένου κατήνυσαν. The ostensible meaning is that they have *reached her house*, οἶκον being understood. Cp. *Ai.* 607 ἀνίστειν | .. “Αἰδαν: *Ant.* 804 τὸν παγκούτην .. θάλαμον | .. ἀνίστουσαν. *O. C.* 1562 ἔξανίσαι | .. τὰν .. | νεκρῶν πλάκα. The hidden meaning is, φθηγ προξένου κατήνυσαν φόνον: they have *accomplished her murder*. To the ear of the audience, the nature of the ellipse would be plain enough. Whitelaw’s rendering is, ‘To the heart of their hostess they have found their way.’

1452 ή καὶ: 314 n.—ὡς ἐπηρύμως, like ὡς ἀληθῶς, etc. This emphasising use of ὡς with adverbs of the positive degree was

probably developed out of its use with superlatives, as *ώς μάλιστα*.

1453 οὐκ, ἀλλὰ κάπθειξαν. The added words, οὐ λόγῳ μόνον, represent the sense of the clause suppressed after οὐκ: οὐ μόνον ἤγγειλα, ἀλλὰ κ.τ.λ. Cp. Ar. *Ran.* 103 HP. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μὴ ἀλλὰ πλεῖν ἡ μαίνομαι: i.e., μὴ (λέξης ὅτι) ἀρέσκει, ἀλλὰ κ.τ.λ.

1454 πάρεστι is meant by Aegisthus to be impersonal; but suggests to the spectators another meaning ('is he here?'). —ώστε: cp. Ph. 656 ἀρ' ἔστιν ωστε καύγγυθεν θέαν λαβεῖν; —κάμφαντι μαθεν, sc. αὐτόν, Orestes. The ambiguous gender of ἐμφανῆ suits the situation.

1455 πάρεστι δήτα. The nom. ἄξηλος θέα renders it better to understand ὁ νεκρός with πάρεστι than to take the verb impersonally. For δήτα, cp. 843: καὶ μᾶλ, 1178.

1456 η̄ πολλὰ χαίρων μ' ἑπτα, lit., 'thou hast bidden me rejoice much,' i.e., greeted me with most joyful news. The words would more usually mean 'a long farewell,' as in Eur. *Hipp.* 113 τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω.

1457 While τυγχάνοι has the support of L, the more prevalent reading τυγχάνει is the better here. She means, 'Rejoice, if this is matter for joy,' rather than, 'You might (or would) rejoice, if it were' such.

1458 κάναδεικνύναι πόλας, if right, is a pregnant phrase, 'open the gates and show the interior.' Ar. *Nub.* 302 ἵνα | μυστοδόκος δόμος | ἐν τελέταις ἀγίαις ἀναδείκνυται. Bold as it is, I incline to believe that it is sound. No probable emendation has yet been made.

1459 Μυκηναῖοις, the townsfolk: 'Αργείοις, the people of the neighbouring district: see 4 n., and cp. 160 ἀ κλεινὰ | γὰ.. Μυκηναῖων.—πάσιν: cp. O. T. 1287 βῳδὸν διοίγειν κλῆθρα καὶ δηλοῦν τινα | τοῖς πάσι Καδμείουσι τὸν πατροκτόνον.

1460 f. ἀπίστω.. ἀνδρὸς: for the gen., cp. 857 n.

1462 f. στόμια, poet. plur.; so Aesch. *Ag.* 237 χαλινῶν. Cp. Plut. *Compar. Pericl. et Fabii* 1 σπαργῶντι τῷ δῆμῳ χαλινὸν ἐμβαλεῖν ὑβρεως.—φύσῃ φρένας: O. C. 804 οὐδὲ τῷ χρόνῳ φύσας φανεῖ | φρένας ποτ'.

1464 f. καὶ δὴ κ.τ.λ.: lit., 'already my part is being performed.' For τάπ' ἔμοι cp. O. C. 1682 τάπὸ σοῦ βραδύνεται. She refers ostensibly to what he has just said: 'I, at least, am already resolved to be loyal and docile.' Her secret meaning is, 'My part in the plan of vengeance is being accomplished.'

She is luring him to his fate : cp. 1438 *τάνθάδ' ἀν μέλοιτ' ἔμοι*.—*τελέσται* is pres. There is no certain instance in Attic of *τελοῦμαι* as fut. pass.—τῷ.. χρόνῳ : for the art., cp. 1013.—*συμφέρειν τοῖς κρείσσοσιν*, to agree with them, to live in concord with them. Cp. Eur. *Med.* 13 *ἀντή τε πάντα συμφέρουσ' Ιάσονι*. Ar. *Lys.* 166 *ἀνήρ, ἐὰν μὴ τῇ γυναικὶ συμφέρῃ*. This sense comes from that of ‘sharing a burden’ (946), so that it resembles our phrase, ‘pull together.’ Here it suits her inner meaning,—that she is working with those who now are the stronger (*i.e.*, the avengers).

As Electra utters these words, the central doors are opened, and the eccyclema is pushed forward. This was a small and low stage. A corpse is seen upon it, the face and outlines concealed by a covering. Near it stand Orestes and Pylades—the ‘Phocians’ whom Aegisthus seeks. The eccyclema remains displayed to the end, and at v. 1507 Orestes and Pylades go out behind it.

The corpse here is an effigy, like that of Haemon in *Ant.* 1261 ff. The deuteragonist, who had played Clytaemnestra, is now playing Orestes.

1466 f. *δεδορκα φάσμ' κ.τ.λ.*: ‘I behold that which has not fallen without the jealousy of the gods.’ Aegisthus is not openly exulting here ; he veils his joy in specious language, for he is in public, and speaks before hearers whom he distrusts. He affects to think that the gods have struck down his enemy. The meaning implied by *φθόνον* is that Orestes had incurred the divine displeasure by unnatural threats against his mother and his step-father (779 δεῖν’ ἐπηπείλει τελεῖν).

The invocation, *ὦ Ζεῦ*, at once indicates the sense of *φθόνον* as = the *divine jealousy*. For that sense, see on *Ph.* 776 *τὸν φθόνον δὲ πρόσκυνον*.—The word *φάσμα* is chosen on account of *δεδορκα*, in place of a word like *σῶμα*, or *πτῶμα*, adapted to *πεπτωκός*.

Ἐπεστι : cp. Aesch. *Eum.* 542 *ποινὰ γάρ ἐπέσται* : Xen. *Cyr.* 6. 2. 33 *ἐπεστι γάρ τις αἰσχύνη*.—*νέμεσις*, the divine resentment; *O.C.* 1753 *πειθεῖν οὐ χρῆ νέμεσις γάρ*. Nemesis is not here so definitely a person as above in 792.—οὐ λέγω, *indictum volo*. Aesch. *Eum.* 866 *ἴνοικιν δ' ὄρνιθος οὐ λέγω μάχην*.

Aegisthus corrects himself with hypocritical piety ; it is as if he said, ‘but it is not for me to judge my fellow-mortal.’

1469 *τὸ συγγενές* : the neuter gender suits the intended ambiguity.—τοι emphasises *τὸ συγγενές*, as *γε* or *γοῦν* could do,

but has also a sententious force, implying that such a tribute to kinship is a duty. Thus it suits the pious tone of the speaker: 'If he was my enemy, still he was my kinsman.'

καὶ ἡμοῦ = καὶ ἀπ' ἡμοῦ, from my side, on my part: cp. 433: *O. C.* 1289 f. *καὶ ταῦτ' ἀφ' ὑμῶν.. βουλήσομαι | .. κυρεῖν ἡμοῖς —θρῆνων τύχη*: *Ai.* 924 *ὡς καὶ παρ' ἔχθροις ἄξιος θρῆνων τυχέιν.*

1470 f. *βάστα', sc. τὸ κάλυμμα*, 'handle it,' i.e., 'lift it': cp. 905 n.—*οὐδὲ ἡμδί*, since Orestes is supposed to be a Phocian stranger.—*ταῦθ'*, 'these relics'; he avoids saying either *τύνδ* or *τόνδ*.

1472 f. *οὐδὲ 84*, Electra.—*εἴ που κατ' οἰκόν μοι*. The words mean properly, 'if she is anywhere in the house *for me*', i.e., 'so that I can see her.' The enclitic *μοι*, thus placed, could not go with *κατεῖ*.

1474 *μηκέτ' ἄλλοστε σκέπαι*: cp. 1225 n.

Aegisthus removes the face-cloth from the corpse.

1475 *τίνα φοβεῖ κ.τ.λ.* As Aegisthus gazes in terror and horror on Clytaemnestra's face, Orestes says, 'Whom dost thou fear? Who is it that thou dost not know?' i.e., 'Why should that face terrify thee? Is it not familiar?'

1476 f. *ἀρκυστάτους*. The *ἀρκυς* (*cassis*) was a hunting tunnel-net, ending in a pouch (*κεκρύφαλος*, Xen. *Cyneg.* 6 § 7). It was meant to receive the game when driven to the extremity of the enclosed ground. *ἀρκυστατα* (*ἀρκυς*, *ἴστημι*) meant properly such nets *when set up*; and *ἀρκυστάσιον*, or *ἀρκυστασία*, is the enclosure formed by them (Xen. *Cyneg.* 6 § 6). Cp. Aesch. *Ag.* 1374 *πώς γάρ τις ἔχθροις ἔχθρα πορσύνων, φίλοις | δοκοῦσιν εἶναι, πημονῆς ἀρκύστατ'* ἀν | φράξειεν ὕψος κρείσσον *ἐκπηδήματος*:

For *μέσων*, cp. Aesch. *Eum.* 112 *ἐκ μέσων ἀρκυστάτων | ὥρουσεν*: Eur. *Ēl.* 965 *καλῶς ὅρ' ὅρκυν ἐς μέσην πορεύεται*.—*πέπτωκα* with *τιν* (instead of *εἰς* with acc.), as Eur. *H.F.* 1091 *ὡς ἐν κλύδωνι καὶ φρενῶν ταράγματι | πέπτωκα δεινῷ*.

1477 *πάλαι* goes with *ἀτεθάναι* (lit., 'hast thou not long since been aware?'): not with *ἀντανδῆς*. For *πάλαι* referring to a recent moment, cp. 676.

1478 In *ἀντανδῆς*, a compound found only here, *ἀντί* has the same force as in *ἀντονομάζω*, Thuc. 6. 4. § 6 *τὴν πόλιν* (Rhegium).. *οἰκίσας Μεσσογύνη... ἀντωνόμασε*, 'changed its name' to Messene. Aegisthus 'changes the designation' of living men, and speaks of them *τινα τοὺς θανοῦσιν*, in the same terms which would properly be applied to the dead. Thus the strict

sense of the words is, ‘Thou perversely (*ἀντ-*) speakest of the living as if they were dead.’ The acc. *ζῶντας* stands with *ἀντανδᾶς* as with the simple *αὐδῶν* (e.g., Eur. *Hipp.* 582 *αὐδῶν δεινὰ πρόσπολον κακά*). If *ἀντανδᾶς* meant ‘reply to,’ or ‘speak face to face with,’ it would require the dative.

Editors from Brunck onwards have been nearly unanimous in accepting *ζῶντας*, Tyrwhitt’s correction of the MS. *ζῶν τοῖς*.

I479 f. *ξυνῆκα*: for the aor., cp. 668 n.—Cp. Aesch. *Ch.* 886 OI. *τὸν ζῶντα καίνεν τοὺς τεθνηκότας λέγω.* | ΚΔ. οἱ ‘γω; *ξυνῆκα τούτος ἔξ αἰνεγμάτων.*—οὐ γὰρ ἵσθι θπως.. οὐκ: cp. *O. C.* 97: *O. T.* 1058.

I481 *καὶ μάντις*: ‘and, though so good a prophet, (yet) thou wast deceived so long?’ The interrogative *καί* (928, 1046) is here nearly = *κατά*.

I482 f. *πάρες κάνω στικρὸν εἰπεῖν.* Here *κάνω* is most simply explained as *καὶ ἐὰν*, sc. *παρῆσ*. Cp. Ar. *Ach.* 1021 *μέτρησον εἰρήνης τί μοι, κάνω πέντ' ἔτη*, sc. *μετρήσος*.

I485 f. *βροτῶν* is a partitive gen., on which *θνήσκειν* δέ *μέλλων* depends (cp. Thuc. 4. 102 *τῶν ἀλλων τὸν βουλόμενον*, etc.); though the sense is not affected in a translation if it be rendered as a gen. absol.

σὺν κακοῖς μεμιγμένων, ‘involved in miseries,’ implying here, ‘crimes, and their consequences.’ Cp. *Od.* 20. 203 (*ἀνδρας μυγέμεναι κακότητι*). For *σὺν* (which need not be taken as a case of tmesis), cp. Pind. *N.* 3. 77 *μεμιγμένον μέλι λευκῷ | σὺν γάλακτι.* So Pind. *I.* 3. 3 *ἄξιος εὐλογίας ὁστῶν μεμάχθαι.*

θνήσκειν: for the pres. inf. with *μέλλω*, cp. 305.—*τοῦ χρόνου*, the time implied in *μηκύνειν*—to be taken with *τί κέρδος* (‘what profit from the delay?’).

Aegisthus has appealed to mercy, asking for a brief respite. Electra fears that her brother may relent. What gain, she asks, would such a respite be, even to the doomed wretch himself? And her own feeling requires his instant death.

I488 f. *ταφεῦσσω*, birds and dogs: Aesch. *Th.* 1020 *ὑπ'* *οἰωνῶν...* | *ταφέντ'* *ἀτίμως.*—*ἀποτοτὸν ήμῶν*, far from our sight; the gen. as after words of ‘distance from’ (*O. T.* 762). Cp. *Od.* 3. 258, where Nestor says that, if Menelaus on his return had found Aegisthus still living,—*τῷ κέ οἱ οὐδὲ θανόντι χυτὴν ἐπὶ γαίαν ἔχεναν*, | *ἀλλ' ὅρα τὸν γε κίνες τε καὶ οἰωνοὶ κατέδαιψαν | κείμενον ἐν πεδίῳ ἔκας ἄστεος.* Pausan. 2. 16 § 7 *Κλυταιμῆστρα δὲ ἐτάφη καὶ Αἴγυσθος ὀλίγον ἀπωτέρω τοῦ τείχους,*

ἐντὸς δὲ ἀπηξιώθησαν, ἐνθα Ἀγαμέμνων τε αὐτὸς ἔκειτο καὶ οἱ σὺν αὐτῷ φονευθέντες.

1492 ἄγων, *discrimen*, the issue: cp. *O. C.* 587: Eur. *Ph.* 588 μῆτερ, οὐ λόγων ἔθ' ἄγων.

1494 πρόχειρος.. κτανάν. In its primary and usual sense, πρόχειρος denotes what is ready in the hand (1116). Here it passes into a wholly different sense, applied to a person whose hand is 'forward' or ready, as πρόθυμος is one whose spirit is forward. Cp. Eur. *H. F.* 161 τῇ φυγῇ πρόχειρος ἦν, 'prompt for flight' (=φεύγει).

1495 μὴ τάσσει: cp. *Ant.* 664 τούπιτάσσειν τοῖς κρατύνουσιν.—ἐνθαπέρ, i.e. (ἐκεῖσε) ἐνθαπέρ: cp. 1099. The place meant is the μέγαρον of the house: see on 268 f.

1497 f. πᾶσι ἀνάγκῃ, as *O. T.* 986, Her. 2. 22, Plat. *Phaedo* p. 67 A, etc.—τὰ τ' δύτα καὶ μελλοντα: for the omission of the art. with the second partic., cp. 991 n.

Aegisthus means: 'Must this house witness, not only those sorrows of our family which exist already, but those others which are to come, if I am slain?' He speaks of his impending doom as if it were due, not to his own crimes, but to the working of the hereditary ἀρά, and implies that it will be followed by other deeds of bloodshed. In saying Πελοπίδῶν, he appeals, as a last hope, to family sympathies.

1499 τὰ γονῖν σ': σά, though emphatic, is elided; see on *O. T.* 64 πόλιν τε κάμε καὶ σ' ὅμον στένει.—ἄκρος: cp. Aesch. *Ag.* 1130 οὐ κομπάσαι μὲν θεοφάτων γνώμων ἄκρος | εἶναι.

1500 τὴν τέχνην, i.e., τὴν μαντικήν. Agamemnon fell into the snare laid for him: *Ag.* 911 ἐς δώμ' ἀελπτον ὡς δὲν ἤγηται Δίκη.—Cp. *Ai.* 1121 οὐ γάρ βάναυσον τὴν τέχνην ἐκτησάμην.

1501 Cp. *O. C.* 1628 πάλαι δὴ τάπο σοῦ βραδύνεται.

1502 The double change of person within the verse (Or.—Aeg.—Or.) is rare. As G. Wolff observes, there is no instance of it in Aesch.; in Soph. the only other examples occur in the two latest plays, *O. C.* 832, *Ph.* 810, 814, 816, at moments of high excitement.

Ὥρφ. The word is always so written here, as if Orestes could foresee that Aegisthus would utter an aspirated word. Similar instances occur elsewhere. In the theatre, we must suppose, the actor said ἥρπε at full length: and possibly the poet so wrote it.

1503 f. ή μὴ φένω σε; '(dost thou do this), lest..?' Cp. *O. T.* 1012 η μη μίασμα τῶν φυτευσάντων λάβῃς;—μὲν οὖν: *O. T.* 705.—καθ' ἡδονὴν θάνης; i.e., with such comfort as would

be given by permission to choose the place or mode of death. Cp. 1493.

1505—1507 The imperf. χρῆν, with εἰναι, implies that, though it ought to be so, it is not. The sense is, in substance, what might be expressed by a conditional sentence, ηδε δίκη ἦν ἂν τοῖς πάσιν, εἰ τὸ εἴκος ἐπαθον.—εὐθὺς, immediately after the crime in each case; Aegisthus has enjoyed too long an impunity. Cp. 13 f. n.—Θέλει is better here than θέλω, since it suggests more clearly the reference to the actual case of Aegisthus.—τοῖς πάσιν...δότης: cp. *Ai.* 760, where δότης refers to σώματα in 758: *Ant.* 709, where οὐνοι follows δότης in 707.

πράσσειν γε: γε emphasises, not πράσσειν, but rather the whole sentence, and might have immediately followed δότης, if metre had allowed.

κτείνειν, rather than θυγότειν, because the speaker is himself the executioner. For the emphatic place of the word, cp. 957 Αἴγυσθον.—τὸ πανούργον, equiv. in sense to *oi πανούργοι*: cp. 972 n.: Thuc. I. 13 τὸ ληστικὸν καθήρον.—Shakesp. *Meas. for Meas.* act 2, sc. 2, 91: ‘Those many had not dared to do that evil, | If the first that did the edict infringe | Had answer’d for his deed.’

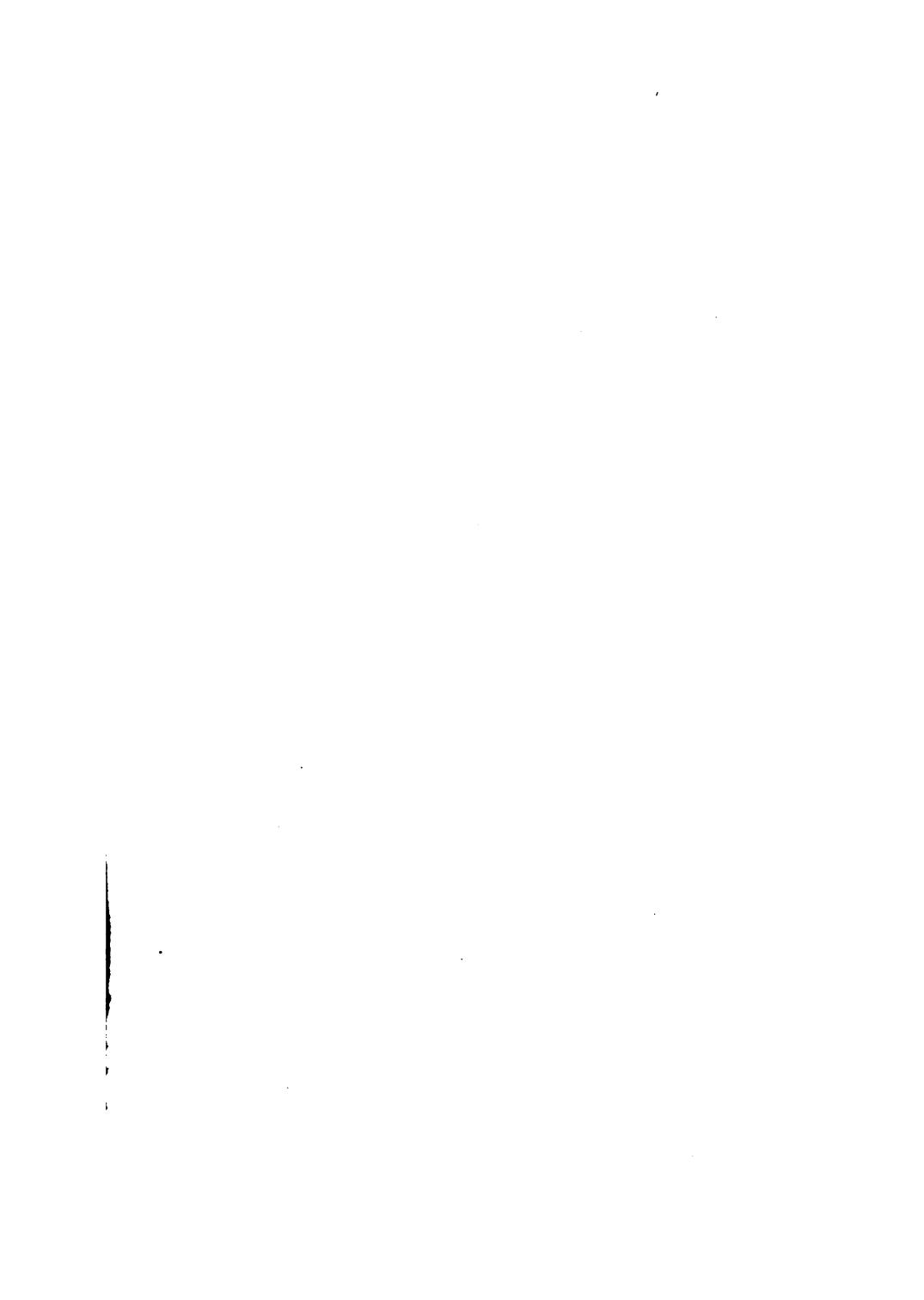
Orestes drives Aegisthus into the house.

1508 ὁ σπέρμ· Ἀτρέως. The dynasty of the Atreidae (δεσπόται οἱ πάλαι, 764) is about to be restored in the person of the rightful heir, Orestes (162), who displaces the usurper Aegisthus, the representative of the Thyestidae.

1509 δί' ἐλευθερίας.. ἔξιλθες, come forth *in* freedom. For διά denoting the state, cp. Thuc. 6. 34 § 2 αἱ διὰ φόβου εἰσί. The phrase here is in one respect peculiar. When the verb denotes motion, διά in this idiom usu. denotes a course of action, and not a state; e.g., Thuc. 6. 60 § 3 διὰ δίκης ἐλθεῖν, Her. 6. 9 διὰ μάχης ἐλεύσονται.

1510 δρῦν, the enterprise of the avengers against the tyrants. Cp. Xen. *An.* 3. 1. 10 οὐ γὰρ ἥδει τὴν ἐπὶ βασιλέα δρῦν ('the purpose to attack him').—τελεωθέν, 'consummated,' 'perfected'; i.e., 'made completely prosperous.' The word is applied to those who attain maturity in body and mind; Plat. *Rep.* 487 Α τελειωθεῖσι.. παιδείᾳ τε καὶ ἡλικίᾳ.

This play contains no presage of trouble to come, and fitly ends with the word τελεωθέν. Contrast the closing words of the *Choephoroi* (1075 f.): ποι δῆτα κρανεῖ, ποι καταλήξει | μετακομισθὲν μένος ἄτης;



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